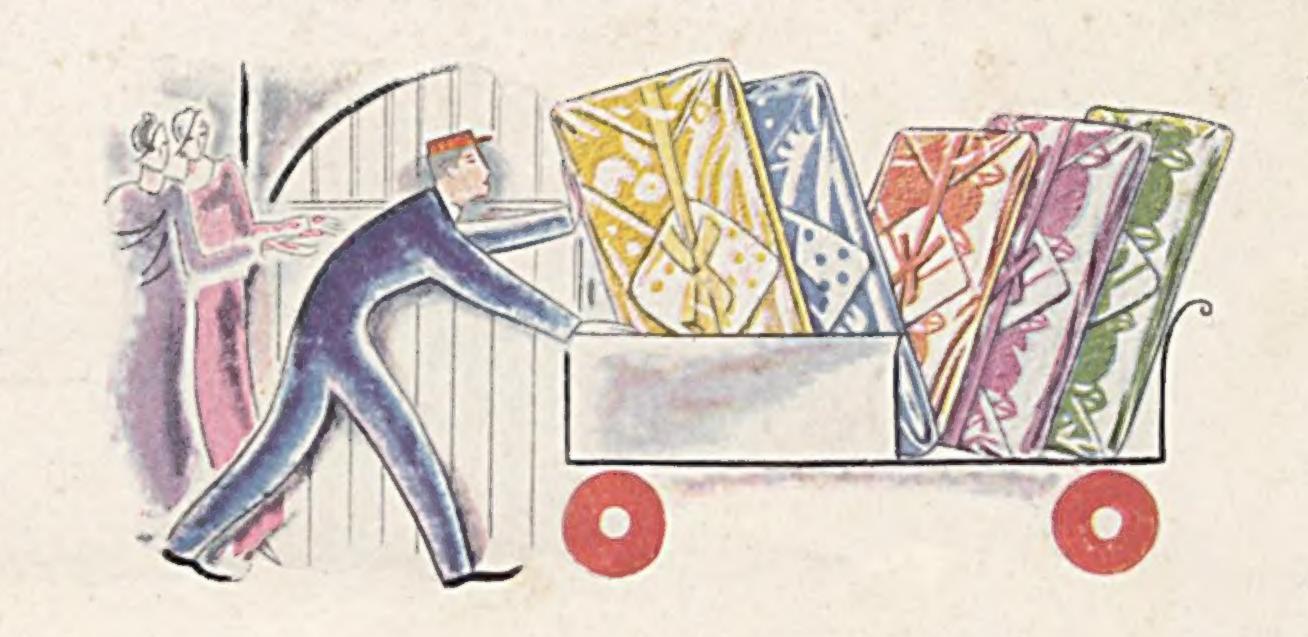


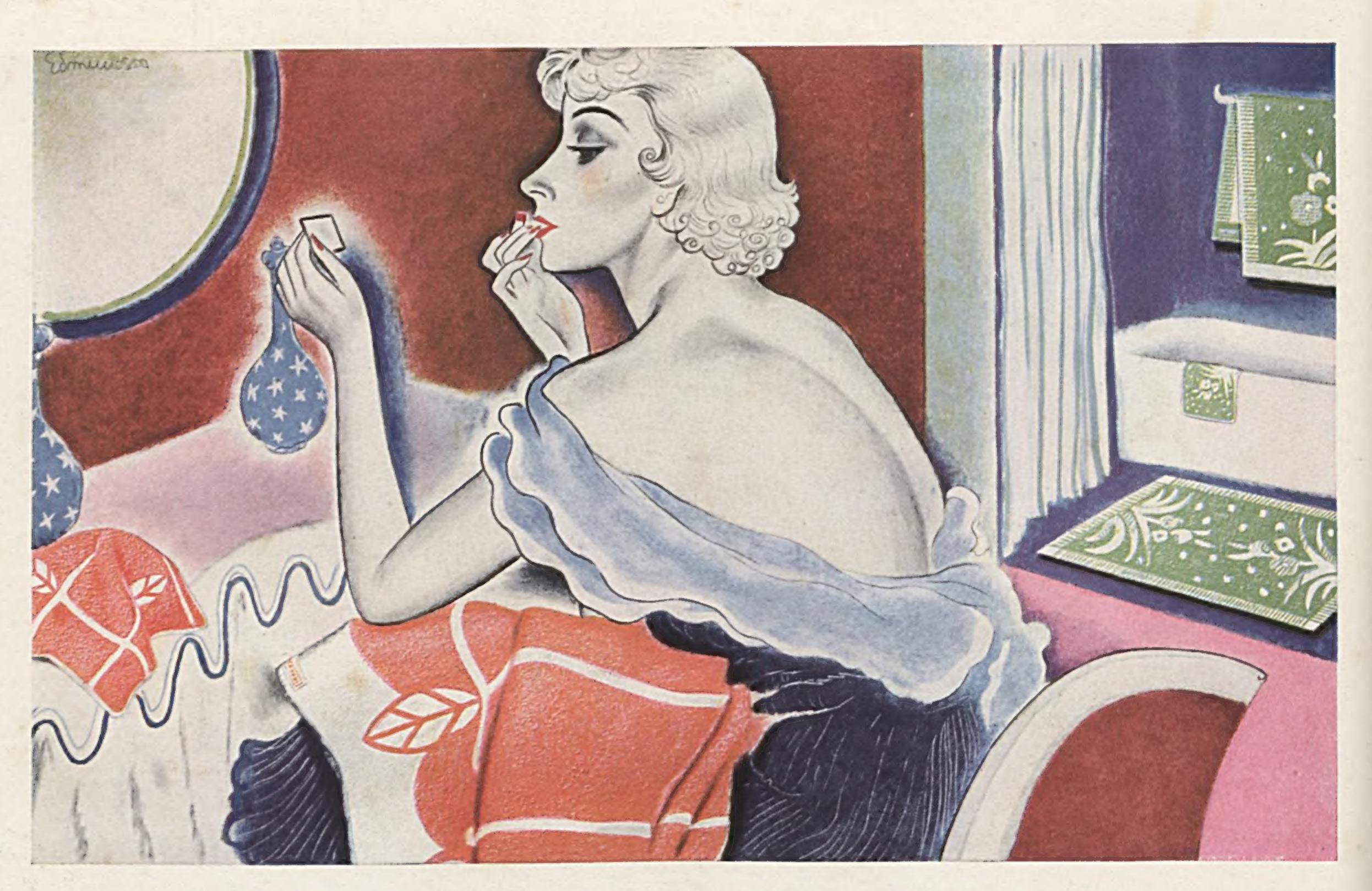


Won't you join The Little-Luxuries Club?

Object: To keep you supplied with fresh Cannon towels—forever. Cost: Nine cents a week—first year's dues payable in advance, entitling you to one or more of Cannon's latest bath sets (matching towels, wash cloths and bath mat) plus a half-dozen or so extras. Your own store or shop will show you how to invest the fund most wisely. Seven-piece sets in all-over designs range in price from \$2 to \$5—extra towels separately as low as 39c. "Open stock," of course. Other Cannon towels, to suit all tastes, cost from 25c to \$2.50 each.







The class in MORALE will please come to order!

OF COURSE, summer was just great, but isn't it good to be back again! The whole place seems to smile and say: So glad to see you—no doubt it enjoyed its time off too. If you can't restore body and soul right here, where then can you?

Think of all those private pet comforts—that first good-night bath after the trip, for example. Water just as you want it, special soap and cream and fixings handy, fresh and gentle towels to complete the cure, soft bed waiting. . . . Then think ahead to an endless chain of such major

indulgences, and decide you're a duchess!

If you dare to be tempted, strongly tempted—skip downtown today and look up fall fashions in Cannon towels. They parade clear new colors and clever new designs, but all that is a plus you don't pay for. Whatever you pick, from pure whites through to all-over styles, every hard-working cent goes for quality.

These new Cannon towels are planned to hug close against a fair pink skin and dry faster and cleaner. They will treat you gently but firmly. Only cotton of long, smooth fiber is used. Their fabric is fluff-soft and thirsty, yet tough and staunch — made to stay young for years, literally. For all their butterfly beauty, they're workers, first, last and always.

So believe your eyes and be good to yourself and buy some of the thrillingest towels in town. No need to go slow—Cannon's high quality at low cost is famous. You can have enough helpers to take you *lavishly* through the winter, and still keep most of your money. . . . Cannon Mills, Inc., 70 Worth Street, N. Y. City.

CANNONTOWELS



Fifth Avenue at 35th Street-N. Y. GARDEN CITY MAMARONECK EAST ORANGE BOSTON

Best & Co.

Entire contents copyrighted by Best & Co., Inc., 1932



Fashion Walks

with

Buoyant Grace

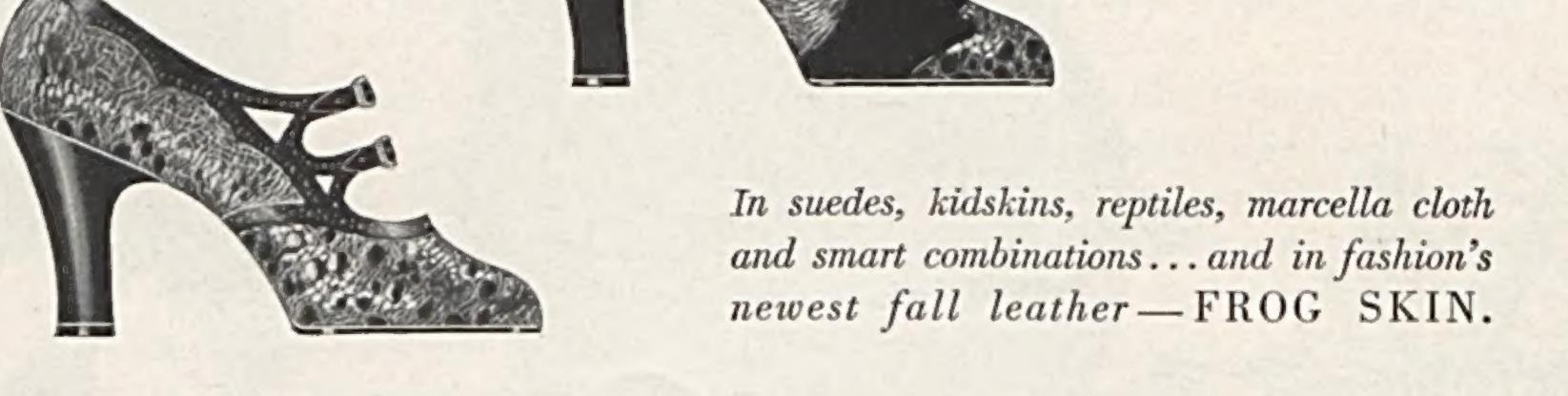
You've seen her-you've watched her -you've envied her-the woman who swings down the Avenue so jauntily, so blithely, so unconscious of her own light step and buoyant grace. • Heads turn—pulses beat more quickly—men straighten and step forward brisklywomen feel young again as she passes. • Lightly falls the foot that's shod by Pedemode! • And admiring are the glances which greet these stunning shoes. So beautifully cut and moulded to your feet that they look a full size smaller...So soft of material, so perfect of line you hardly know you have shoes on your feet. • You'll see Pedemodes on the smartest feet and you'll find them in the finer stores.

STORES FEATURING PEDEMODE SHOES

New York City Saks-Fifth Avenue

Amarillo, Texas—Regents, Inc. Chicago—Saks-Fifth Avenue Dallas, Texas—Volk Brothers Greenwich, Conn.—

The Favorite Shoe Store
Houston, Tex.—Dollahite-Levy Co.
Kansas City, Missouri—Harzfeld's
Los Angeles, Calif.—Gude's, Inc.
Milwaukee—Gimbels'
Newark, N. J.—L. Bamberger & Co.
Omaha, Neb.—Haas Bros., Inc.
Pasadena, California—Huggins
Philadelphia—The Blum Store
Pittsburgh—Gimbels'
Santa Barbara, Calif.—Huggins
Scranton, Pa.—Gownley's
St. Louis—Famous-Barr Co.
Toledo, O.—The H. M. & R. Shoe Co.
Utica, New York—Tector's



Pedemode Teminine Footwear

Made by JULIUS GROSSMAN, INC., 537 Fifth Ave., New York — 372 DeKalb Ave., Bklyn.

Bldg., Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Porto Rico, and the Philippines, \$6.00 a year in advance; in Canada, \$1.50 a year extra postage.

THE VARIABLE DRESS

designed by

Bergdorf Goodman



Von Horn

Superb fit, and a rough black Rodier wool with silvery hairs in it... that's all. One varies the dress with accessories. Here, it is strikingly chic with a tucked white velvet scarf and matching Goupy beret. Just one aspect of one frock in our complete Fall Collection of made-to-order and ready-to-wear.

ON THE PLAZA . NEW YORK



VOGUE



A WORLD BEGINS. Mariella turned out to be practically the belle of the campus, and had to split every one of her sorority dates. It isn't hard to see why, for she's clever and cute, and she dresses like nobody's business. The knitted frock (above) is sophisticated as anything, with that high moulded line through the torso. It's done in a mesh stitch that is something pretty special, and though you'd never guess it, it cost her just \$19.75.

PREFERENTIAL BID FOR BRADLEY.

"If any freshman wants to know what to bring in the way of a wardrobe, I could certainly tell her," said Elspeth suddenly (though no one had asked her). "Six Bradley dresses, six evening dresses, and pack the rest of the trunk with tissue paper." As the first of the six, we suggest Elspeth's own three-piece suit. It comes in four good new colors, it goes on in nothing flat, and it costs a mere \$25. "I'm going to write my college memoirs. And they will be called The Life and Times of a Bradley Dress." Lois should know. She's been Bradley-conscious ever since freshman year, and she was the first girl to appear on the campus this fall in one of Bradley's new knitted coats. (It's a pity you can't see the back too. It's terribly smart.) And for \$29.75, you can have one all to yourself.



The Formal Daytime Coat

An original Bendel model — silver fox and baby lamb — with the new "demilune" collar, and puffed Victorian sleeves. The velvet hat created to wear with it is by Bendel, too. And our collection of furs for other occasions — both our own models and selections from the French couture — is quite complete.

Henri Bendel, Inc. Ten West Fifty-Seventh Street



Velvet Captures the Dinner Mode

Two unusual variations of the dinner gown—both stressing the new Moyenage silhouette. Fashioned in that supreme development of transparent velvet

Tel-Coutures

On sale at all smart shops throughout the country

Jay-Thorpe FIFTY-SEVENTH STREET, WEST



Forbath and Réjane

Introducing . . The City and Country Coat-Frock

One of the exclusive new Sport Shop tweeds that can be worn with equal effect on Park Avenue or at Tuxedo!.. Soft gray-beige herringbone, with buttons and buckle of smooth brown wood from the French colonies. Wear it with its satin cravat, its sous-manteau, to the Colony Club or Turf and Field. Wear it as a coat or as a dress, it will always be chic! Any woman with a sensitive regard for line and fabric will prefer it to a dozen lesser tweeds. From the City and Country collection, 95.00

FIFTH AVENUE FAVORITION

Have an English Accent

You'll adore their British-looking fabrics, and the authentic swagger lines that combine chic with comfort. Each one of these dresses is the sort you can don today and wear under your coat all Winter. You'll find them in the Fifth Avenue stores listed here, and in the finest shops throughout the country.

Illustrated from left to right

BEST & CO.

V653-Whether you go to College—to business—or stay at home—this one piece dress in English homespun check is a find. The pique collar and cuffs come off. Equally smart in green and white, Bandelero red and white, brown and white, or Olympic blue and white. Sizes 12 to 20.
\$16.75.

SAKS-FIFTH AVENUE

V649—You won't find this fabric elsewhere, for it was made for the dress. It's a plaid wool lace, and needs no ornament except its leather belt. In brown with eggshell, green with eggshell, wine with eggshell, and black with eggshell. Sizes 12 to 20. \$22.50.

B. ALTMAN & CO.

V636—This rabbit's hair frock will make you look smarter than anything you've had for years. The epaulet sleeves give your hips a narrow look, and the scarf is typically Fall '32. In Camel brown, Claret red, Meadow green and black. Sizes 12 to 20.

\$16.75.

LORD & TAYLOR

V566—It's the sort of frock that you can wear in town or country, for the shell knit in which it is made has a soft, luxurious appearance, and the dress has classic simplicity. Buttons and belt are in contrasting colors. Granite gray, rust, green, brown, Nugget gold. Sizes 12 to 20 and 11 to 17.

(Young New Yorker Shop)



FLEXEES TUIN-CONTROL

by Artistic

"accenting" the new fall fashions decree ...

- Broad Shoulders
- High Bust Line
- Tapering Waist
- Narrower Hips

• FLEXEES are moderately priced • At your favorite store

ARTISTIC BRASSIERE CO., 31-37 W. 27th Street, New York, N. Y.

Incomparable VELVET

gives greater fashion and wear satisfaction to the new FROCKS in

DEBUSET

TRANSPARENT VELVET

Here is a fashion triumph for early Fall days...a new DINNER DRESS distinguished by smartness of style in the most exquisite and expressive of velvets.... DEBUVEL.

DEBUVEL is one of the famous OPENHYM VELVETS ... traditionally exacting and superior in quality. The wide preference accorded this beautiful fabric by women of fashion and noted stylists, is due to an unwillingness to ever compromise with quality.

This is a velvet year...demand quality.



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"The BEST as a MATTER OF HABIT"

WM. OPENHYM and SONS

SELLING AGENTS

110 West 39th Street

New York

SEPTEMBER 15, 1932



Reflecting a style service ever alert to create the newest and smartest in footwear, and fashioning always from the finest of materials...

Rice=O'Neill makes their Annual Presentation of Fall Models, with a confidence born of winning the delighted approval of critical, style=conscious women, thru every successive season.

The three models shown here illustrate that intangibly right styling and sleek fluid grace that marks every model "Styled by Rysonele". What outstanding values at \$8.50 to \$10.00! At leading retailers everywhere.

RICE = O'NEILL SHOE CO., ST. LOUIS, U. S. A.



Madeline-"Styled by Rysonele"
A center strap pattern
made in Black Suede, piped
in Silver Pearl Lustre.



Shirley—"Styled by Rysonele"
Combining kid and suede,
in the new Kongo Brown.
Piped in Silk Kid.

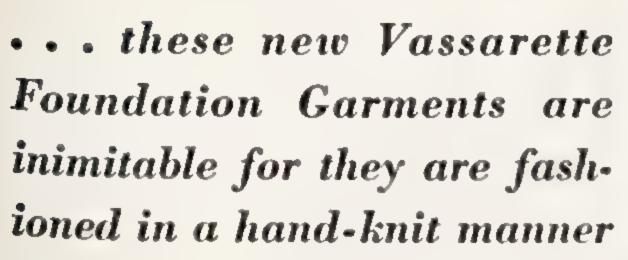


Peggy—"Styled by Rysonele"
Black Suede trimmed in
senuine Calcutta Lizard,
piped in White Kid.

Only One in a thousand



can look like this



AFTER years of distortion of the feminine figure with whale-bone tortures, Vassarette Foundation Garments and Girdles are here to undo the harm done and bring back the figure to its natural graceful lines. And comfortably! "An ounce of retention," so light . . . you will never know you're wearing them. But your figure will and so will your friends. Vassarette Foundation Garments are entirely new. They are fashioned with the stretch and support actually knitted in, to gracefully mold · · · rather than force . . . the figure into fashionable lines. They stretch out, or up, or down, but they do not stay stretched. And they always stay in place. Soft and absorbent next to the skin but with a smooth silken outer finish to prevent the dress from catching. At the better shops.

At right: The All-in-One Vassarette Foundation Garment with feather-light cup-shaped bandeau and high waist-line. Below: The Vassarette Girdle with fashioned knit elastic waist and bottom.



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VASSAR-SWISS UNDERWEAR CO.
2547 Diversey Boulevard, Chicago

To Women

WHO ARE TIRED OF TINSEL



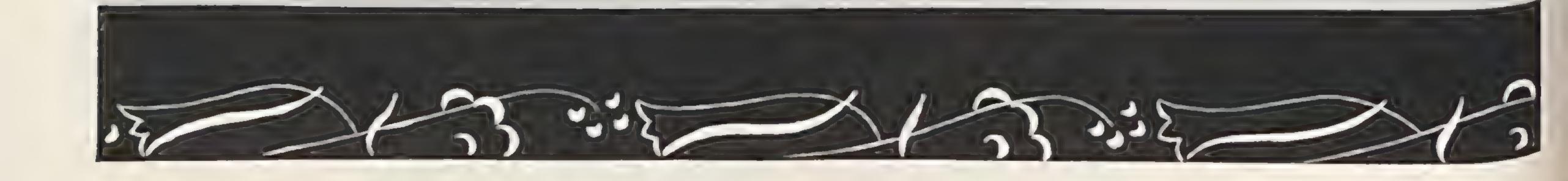
Some historian of the future, looking back at the three years following the Depression of '29, might very aptly call that period the Tinsel Era. People whose incomes were reduced, whose fortunes were wiped out, were faced with the necessity of keeping up appearances. The inevitable happened. An ocean of cheap merchandise flooded the country to the dismay of merchants and manufacturers who had built up an enviable reputation for Quality.

But now it looks as if we are finally emerging from the Tinsel Era. People are discovering the old truth that all is not gold that glitters—that true economy must look beyond the initial cost of a product. We, who for thirty years have been manufacturing and selling quality shoes for women, welcome this return to fundamentals. And we believe that all women who are tired of tinsel in shoes will welcome this announcement about the new I. Miller styles for fall—at prices lower than they have been for many, many years.

We believe that this season I. Miller styles, as always, will be the talk of the smart fashion world. From the gayest of gay resorts on the continent, from the salons of the haute-monde and the workrooms of the famous couturiers, I. Miller representatives abroad have gathered inspiration for their newest creations. I. Miller modes for Fall combine an originality and beauty never before equalled even by I. Miller designers who have gained preeminence by creating the sensational shoe successes of past seasons.

It goes without saying, of course, that these I. Miller shoes live up to the same standards of craftsmanship and quality upon which the I. Miller reputation has been built. The new low prices are made possible only by our unparalleled manufacturing resources and by the new expansion program which enables us to offer I. Miller shoes through selected dealers to women all over the country.

See the new I. Miller shoes on display in your own town. You will be pleased by the low prices — thrilled by the exquisite new models in I. Miller Beautiful Shoes, I. Miller De Luxe and Wingait Walking Shoes.



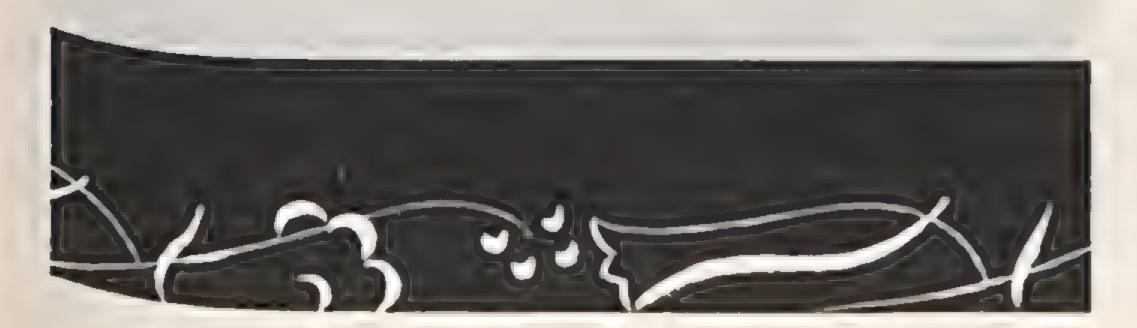






DIANE

I WILLER



The I. Miller dealer in your city is listed below. In his shop you will find at all times the identical shoes which are being featured simultaneously in I. Miller stores in New York and Chicago. These dealers are carefully selected for their ability to maintain the character of service which has made the I. Miller name the most famous in the quality shoe field.

ALABAMA: Birmingham—Burger Phillips Company Mobile—C. J. Gayfer & Co.

ARIZONA: Nogales—El Bazaar Shoppe Phoenix—The Goldwater Merc. Co. Tucson—Albert Steinfeld & Co.

ARKANSAS: El Dorado—J. F. Sample Co. Hot Springs—Ike Kempner & Bro. Little Rock—Ike Kempner & Bro.

CALIFORNIA: Fresno-Roos Bros. Store Lobywood-L Miller Company Long Beach-Buffum's Los Angeles-I. Miller 7th St. Los Angeles-I, Magnin-I, Miller Shop (Hotel Biltmore) Oakland-Frank Werner Co. Sacramento-Frank Werner Co. (Hotel Senator) San Diego-Williams-Weggenman San Francisco-I. Magnin San Francisco-Frank Werner Co. San Jose-L. Bloom & Sons Santa Barbara-I, Miller Shop (Santa Barbara Biltmore Rotel) Stockton-Smith & Lang Ventura-The Bootery

COLORADO: Boulder—LaTorra Shoe Co. Colorado Springs—Cox Bros. Shoe Company Denver—Fontius Shoe Co. Pueblo—Breetwor's Shoe Mart

CONNECTICUT: Bridgeport—The D. M. Read Co. Derby—Hubbell Bros.
Hartford—I. Miller Co.
New Haven—I. Miller Co.
New London—Savard Bros.
Stamford—L. Spelke & Son
Waterbury—Worth's

DISTRICT of COLUMBIA: Washington-I. Miller Co.

FLORIDA: Jacksonville—Cohen Bros. Lakeland—Benford's Bootery Orlando—Dickson-Ives St. Petersburg—Johnson & Dellon Tallahassee—Vogue Shoe Parlor

GEORGIA: Atlanta—Regenstein's Peachtree Store Augusta—Saxon Cullum Shoe Co. Columbus—Miller & Taylor Shoe Co. Savannah—Globe Shoe Co.

IDAHO: Boise-C. C. Anderson Co.

ILLINOIS: Chicago—I. Miller & Sons. Inc.
Danville—Parisian
Peoria—Block & Kuhl Co.
Quincy—Halbach Schroeder Co.
Springfield—Myers Bros.

INDIANA: Fort Wayne—Wolf & Dessauer Indianapolis—II. P. Wasson Company South Bend—Lenau, Inc. Terro llaute—A. Herz, Inc.

10WA; Cedar Rapids—Bailey Boot Shop
Davenport—Abrahams
Des Momes—De Arcy's Boot Shop
Iowa City—Domby Boot Shop
Mason City—Laird Shoe Co.
Sioux City—Davidson's

KANSAS: Hutchinson—O, R. Welch Co. Lawrence—Weaver Topeka—Palace Clothing Co. Wichita—Geo, Innes Co.

KENTUCKY: Lexington-Wolf Wile Co. Louisville-Byck Bros. Co.

LOUISIANA: Monroe—The Palace New Orleans—Imperial Shoe Store Shreveport—Goldring's

MARYLAND: Baltimore-I. Miller Company Cumberland-Peskin's

MASSACHUSETTS: New Bedford—Cherry & Co.
Northampton—I, Miller Co.
Pittsbeld—England Bros.
Springfield—I, Miller Co.
Wellesley—Gross Strauss Co.
Worcester—Gross Strauss Co.

MICHIGAN: Detroit—Russeks
Detroit—I. Miller Salon—Fisher Bldg.
Kalamazoo—Bell Shoe Co.
Petoskey—I. M. Reinhertz Co.

MINNESOTA: Duluth—Oreck's
Minneapolis—E. E. Atkinson & Company

MISSISSIPPI: Clarksdale—Powers & Co. Greenwood—W. T. Fountain, Inc. Greenville—Johl & Bergman Co.

MISSOURI: Kansas City-I. Miller Co. St. Joseph-Townsend, Wyatt & Wall D. G. Co. St. Louis-I. Miller Company

MONTANA: Butte-Gamer Shoe Co. Helena-Smithers Shoe Co. NEBRASKA: Lincoln-Magee Shoe Co. Omaha-J. L. Branders & Sons

NEVADA: Reno-Herbert E. Tait Co.

NEW JERSEY: Asbury Park-L. S. Tafsun

NEW MEXICO: Albuquerque-Paris Shoe Store Santa Fe-The Guarantee Shoe Co.

NEW YORK: Albany—David's

Amsterdam—Holzheimer & Shaul

Binghamton—Parlor City Shoe Co.

Buffalo—L. L. Berger—I. Miller Salon

Limira—The Gorton Co.

Jamestown—Wade Bros.

New York City—L. Miller & Sons, Inc.

Port Chester—L. Goldberg & Son

Poughkeepsie—Poughkeepsie Up-to-Date Co.

Rochester—L. Miller

Saratoga Springs—J. J. Collins Boot Shop

Syracuse—L. Miller

Utica—Tector's

NORTH CAROLINA: Asheville—Bon Marche Charlotte—Efird's Department Store Durham—R. L. Baldwin Co. Greensboro—Pollock's Winston Salem—Sosnik & Sosnik

OHIO: Akron—The A. Polsky Co.
Canton—Lefkovits
Cleveland—L. Miller Salon
Dayton—Elder & Johnston
Hamilton—Straus Clothing Shoe Co.
Lima—Crawford Shoe Co.
Toledo—Lasalle & Koch
Youngstown—Lustig's
Zanesvalle—McHenry's

OKLAHOMA: Enid-Herzberg's Dept. Store Oklahoma City-B. & M. Store Tulsa-I. Miller Company

OREGON: Portland-II. Liebes Shop-I. Miller Salon

PENNSYLVANIA: Allentown—Farr Bros. Co.
Bethlehem—Farr Bros. Co.
Easton—Wm. Laubach & Sons
Greensburg—Brien. Smith & Royer
Harrisburg—Wm. B. Schleisher Store
Philadelphia—I. Miller Co.
Philadelphia—I. Miller Co.
Philadelphia—I. Bros. Co.
Scranton—Farr Bros. Co.
Scranton—Paramount Shoe Store
Sharon—Smith & Company
Williamsport—Brozman's

RHODE ISLAND: Providence-The Outlet Co.

SOUTH CAROLINA: Charlest n-Bomar Rau, Inc. Columbia-Saxon Cultum Shoe Co-Greenville-Patton, Tilman & Bruce

TENNESSEE: Bristol—H. P. King Co. Chattanooga—Brown's Booterie Johnson City—Kings, Inc. Knoxville—Anderson, Dulin, Varnell Co. Memphis—I. Miller Co. Nashville—L. Miller Co.

TEXAS: Anar.llo—Regents Shoe Co.
Aust.n—Hendler's
Dallas—Neiman Marcus Company
El Paso—Pepular D. G. Co.
Fort Worth—H. C. Meacher. Co.
Houston—Levy Bros. D. G. Co.
Longview—Pasternack's
Nan Antonio—Joske Company
Tyler—Mayer & Schmeit
Wichita Falls—P. B. M. Co.

UTAH: Ogden-L. R. Samuels

VIRGINIA: Lynchburg—Guggenheimer's
Norfolk—Smith & Welton
Richmond—I. M. Ber Salen
Roancke—Prepst-Childress Since Co.

WASHINGTON: Sentile—I. Magnett & Cu. Seattle—I. Maller 5th Avenue
Spokane—Arthor Schulein, Inc.
Tacoma—Pessemier's Bootene

WEST VIRGINIA: Bluefold-Book Co.
Charleston-May Store (chopara
Clarksburg-Aaron's
Hunt haten - Henry Shore Co.
Morgantown-Fact charle Shore Store
Parkersburg-The Report Store (co.)
Wheeling-Geo. R. Taylor (co.)

WISCONSIN: Green Bay-Bay-L To bul Co. Lacrosse—Rivoli Boot Shop Madison—Jensen's Boot Shop Milwaukee—Reel's

CANADA: Montreal—T. L. in Canada: Toronto—T. Ent n Canada: Hawaii: Honolulu—M. McInerny, L.:



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THE MOST BECOMING BLACK YOU EVER WORE!

Would you believe that a black frock can be gay? Really set you up! Even set you off!

The new texture with this touch of "black magic" is BEAURITA... a suave crepe with kidglove finish. There's a glimmer of light across this beautiful cloth... a subtle half-sheen... that makes BEAURITA the most becoming black you ever wore! Smart and spirited in colors, too. You must see BEAURITA in the piece and hold its rich folds against your face. A new thread enters here... a new weaving medium called SERACETA STRANDS OF FASHION. You're hearing a lot of SERACETA-news just now. It's a key-word to latest fashions and lasting life in fabrics. The Viscose Company, 200 Madison Ave., New York City.

BLACK CREPE BEAURITA, all ready to enjoy, is offered to you in this slender, spoon-shaped coat dress with its wide sleeves and narrow hipline. The fleck of red is rough silk and hammered metal. Designed and priced to slip right on, fit just right, and live in all winter! Also Bordeaux Red, Malaga Brown and Forest Green, in this and other new models, at such important shops as:

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THE CREPE WITH THE KID-GLOVE FINISH



The ultra in Fashionable Footwear

Unquestionably, the smartest effect is achieved only when that keenly vital accessory

— the shoe—is faultlessly correct. Footwear by Laird, Schober—always impeccably
authentic and superbly fashioned by master craftsmanship in the finest of leathers

— has a subtle way of graciously enhancing the ensemble. You'll be intrigued by the
many original designings and combinations now awaiting your selection at the
better shops and shoe salons of leading stores.

LAIRD, SCHOBER

ANDCOMPANY

BE IT EVER SO SUBTLE THEY FLATTER THE GOWN

Wyckham—rich Black Suede and Black Kid with smartly-placed perforations, that reflect just the right degree of formality—or informality—as you choose.

Alviene—you will really be a bit sentimental about the loveliness of this Lizard and Brown Kid combination. Two narrow strands of Green Kid and one of White in the bow add a most charming touch of individuality. Lucina—a delightful combination of deep Black Suede and Patent Leather accentuated by a smart underlay of Red Lizard that influences a fascinating contrast.



Philadelphia

SEPTEMBER 15, 1932

KNIT YOUR WAY TO AUTUMN CHIC



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Graduate work to prepare young women for Leadership in Educational Drama. Dramatic interpretation and technique, play-writing, voice and body training, related subjects. Fall, Putney, Vt. Winter, Hotel New Weston, N.Y.C. Katherine J. Everts. Adele Lathrop, Elizabeth Fay Whitney.

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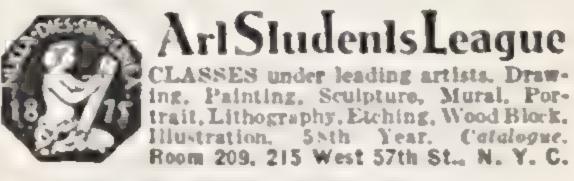
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You can write or call on any of the shops listed here with perfect confidence that results will be satisfactory. Each is smart and each is recommended by Vogue. In fact, you'll find that the shopkeepers advertising on this page are more than that. They are caterers—to the discriminating tastes of Vogue's readers—and we suggest that you try some of them out, whether you live in New York or elsewhere. But if the type of establishment or service you seek is not to be found here, write to The Shoppers' & Buyers' Guide of Vogue, 1928 Graybar Building, Lexington at 43rd, New York. We will be glad to direct you, without obligation, to the kind of concern you have in mind.

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Mrs. I-lildred K. Young of Asheville, N. C. knows that it can. She bought a Martex towel in 1900 for \$1.50. It has served her well for 23 years. A little simple arithmetic will show that this Martex towel cost Mrs. Young a little less than 7% a year! Every woman knows that it would be almost unheard of if a 10% towel lasted as long as a year.

Mrs. Young writes, *"I never had any make of towel in my home that could compare with Martex. I have a Martex towel which I bought in 1909 and although it has been in constant use for nearly 23 years, its underweave is as sturdy and strong as ever."

While 23 years is probably unusual even for a Martex towel, you can always depend on getting extra long wear in every Martex towel. Martex towels retain their deep, soft-drying texture and beautiful appearance year after year because the special Martex underweave is more closely knit than an ordinary towel. Every soft thread is "locked" tight against pulling and tearing.

Leading department stores and linen shops are now selling Martex 35th Anniversary Special Bath Towels, 3 for \$1; size 22 x 44. If your store cannot supply them, we will send 3 towels to you direct, parcel post prepaid, on receipt of \$1. State your choice of border color—blue, pink, gold, orchid or green. Write to Martex Division, Wellington Sears Co., 65 Worth St., N.Y.

*Mrs. Young's statement was spontaneous and unsolicited. Nothing was paid for statement.

MARTEX

BATH TOWELS . BATH MATS . WASH CLOTHS

The lovely new Martex towel on the left is Cumuria. No finer towel can be made. Its price is \$2.00. If you bought it and it lasted as long as Mrs. Young's Martex towel lasted her, it would cost you less than 96 a year.

(Illustration posed by professional model)



Martez 35th Anniversary Special

—the biggest value ever offered in a

quality towel. 35¢ each or 3 for \$1.

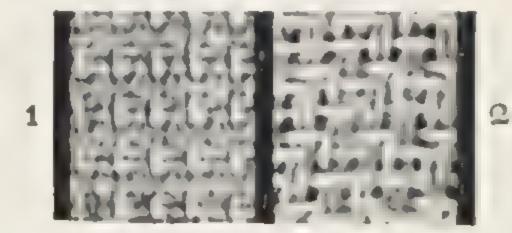
It will give years of service.



Meet the new Martex towel—
Blossoms. Can you imagine anything
lovelier in your bathroom? Colors:
coral, green, gold, blue, or orchid.



Cropical is especially recommended for white bathrooms or those that have little color in the room scheme. Choice of colors the same as Blossoms.



1. Underweave of a Martex Towel (somewhat magnified) is close, strong and durable. It holds every soft, absorbent thread firmly in place.

2. Underweave of ordinary Turkish towel (equally magnified) is loose, open and weak. Such loosely-woven towels soon go to pieces.

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swagger new models in fetching styles and smart shades



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Now, fortunately, it's quite, quite different...The United States Rubber Company went all the way to Paris, talked to the proper people, and see what happened. Sleeves lost their fullness. Coats took on smart, fitted lines. Pockets added a dash of style. Then—best of all—wonders were worked with collar and shoulder

-at these stunning weatherproof sport coats that deny, every inch of them, their very, very meager cost! POLO—A dashing double-breasted sport coat of the new "Peachskin" material. Trim raglan shoulders, tailored seams and wide notched collar. The braided leather buttons, leather buckled belt and slanted flap pockets are very much in character.

Choose yours in chamois, red or blue.

sport reference of jacket, with swank no end. Finger-tip length, square-shouldered, double-breasted and made of heavy "Peachskin"—a wind-breaker if there ever was one! Wide notched collar, bright metal buttons, and four real pockets to fill up with hands and things. In gay crimson and soft chamois shades.

bolm A-A most engaging "Peachskin" model with pleasing, casual lines, cleverly accentuated by the close-fitted raglan shoulders, patch pockets, large buttons and rolled collar. This coat may be had in an intriguing dotted effect gained by perforating the outer layer of "Peachskin." Very smart.

weather can't dim the vogue for white. This attractive model comes in a special fabric of linen-like texture—very smart indeed with its raglan shoulders, wide collar, slash pockets and strap sleeves. Double-breasted and neatly belted for a swell dressed up effect.

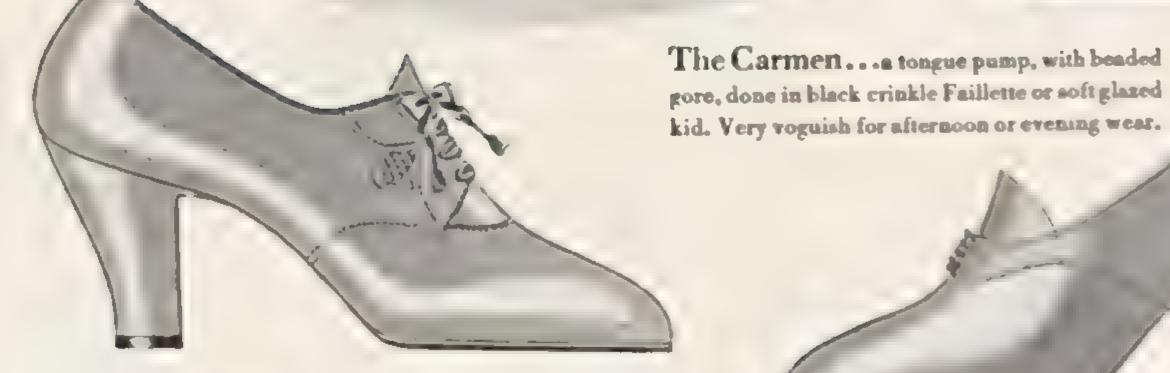


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these glorious shoes bring lilt and grace

We must confess, we do practise deception in designing Red Cross Shoes. For we mask their joyous comfort under Fashion's smartest lines. And it's all because of the lasts we use—the famous "Limit" lasts that regard the natural lines of the foot. That's why Red Cross Shoes fit! Hug the heel. Cradle the arch. Caress the instep. They let you walk buoyantly, gracefully—and inexpensively, too. The modest six-dollar price is a manufacturing miracle indeed. Featured by the best stores everywhere. Manufactured by The United States Shoe Corporation, Cincinnati, Ohio.

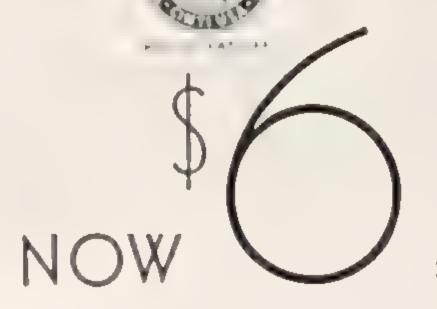




The Parkway... four-eyelet tie with piping and lizard underlay. A beautifully comfortable walking shoe.

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SOCIETY

ENGAGEMENTS

NEW YORK

Burke-Burt-Miss Mary Louise Burke, daughter of Mr. and Mrs. Russell Ely Burke, to Mr. George Frederick Burt, junior, son of Mr. and Mrs. George Frederick Burt.

Detwiller-Derr-Miss Elizabeth Cecilia Detwiller, daughter of Mr. and Mrs. Clarence Detwiller, to Mr. Andrew F. Derr, junior, son of the late Andrew F. Derr and Mrs. Derr.

Durand-Fisher-Miss Emelyn Mc-Dowell Durand, daughter of Mr. and Mrs. William Charles Waters Durand, to Mr. Schuyler Fisher, son of the late John H. Fisher and Mrs. Fisher.

Evans-Ashforth-Miss Barbara Evans, daughter of Mr. and Mrs. Robert T. Evans, of Phoenix, Arizona, to Mr. George Thayer Ashforth, son of Mrs. Albert B. Ashforth, of New York,

Frissell-Bacon-Miss Antolnette Wood Frissell, daughter of Dr. Lewis F. Frissell, to Mr. Francis McNeil Bacon, third. son of Mr. and Mrs. Francis McNeil Bacon.

Gray-Hutchings-Miss Penelope Royall Gray, daughter of Mr. and Mrs. John Lathrop Gray, to Mr. Eugene Darrell Hutchings, son of Mr. Nathaniel White Hutchings,

BOSTON

Boileau-Bigelow-Miss Ruth Boileau. daughter of Mr. and Mrs. Hudson G. Fogg, to Mr. Hugh W. Bigelow, son of Mr. and Mrs. Albert F. Bigelow.

PHILADELPHIA

Bishop-Kramer-Miss Alice Bishop, daughter of Mr. John V. Bishop, to Mr. A. Ludlow Kramer, son of the late Mr. Francis D. Kramer, of Philadelphia.

Thaete-Clark-Miss Regina Frisbie Thaete, daughter of Mr. and Mrs. Edward Henry Thaete, of Chestnut Hill, Pennsylvania, to Mr. Charles John Clark, junior, son of the late Charles John Clark and Mrs. Clark.

SAN FRANCISCO

Hind-Fortune-Miss Helen Hind. daughter of Mr. and Mrs. George U. Hind, to Mr. George C. Fortune, son of Dr. Ernest G. Fortune.

Palache-Lansdale-Miss Helen Palache, daughter of Mr. Whitney Palache, to Mr. Philip M. Lansdale.

WEDDINGS

NEW YORK

Bristed-Hendrick-On July 25, Mr. Charles Astor Bristed, son of the late Charles Astor Bristed, and Mrs. Sypret W. Hendrick, daughter of Mrs. Peter Henry Hill, of Washington, D. C.

Cuyler-Merrill-On July 30, Mr. Lewis Baker Cuyler, son of Mr. and Mrs. John Potter Cuyler, of Princeton, New Jersey, and Miss Margery P. Merrill, daughter of the Reverend Dr. George Grenville Merrill and Mrs. Merrill, of Stockbridge, Massachusetts.

Dodge-Hubbard-On August 10, at Camden, Maine, Mr. Washington Dodge, second, son of Mrs. Washington Dodge, of San Francisco, California, and Miss Helen Kent Hubbard, daughter of Mr. and Mrs. Elijah Kent Hubbard.

Keeler-Janeway-On August 6, the Reverend Martyn Decker Keeler, son of the Reverend Wendell Prime Keeler and Mrs. Keeler, and Miss Francesca R. Janeway, daughter of the late Theodore C. Janeway and Mrs. Janeway.

Kerr-Pond-On August 2, Mr. Hamilton K. Kerr, son of Mrs. Thomas H. Kerr, and Mrs. Helen Schniewind Pond. daughter of Mr. and Mrs. Henry Schniewind.

Pearson-Sanferd-On August 27, at Onteora Park, New York, Mr. Thomas Pearson and Miss Louise M. Sanford, daughter of Mrs. Henry Gansevoort Sanford.

Townsend-Wren-On July 30, Mr. Barclay Jermain Townsend, son of Mr. Frederic de Peyster Townsend and Mrs. Edgar T. Chapman, and Miss Mary Martha Wren, daughter of Mr. and Mrs. Clark Wren.

BOSTON

Codman-Brewer-On September 10, Mr. Daniel S. Codman, son of Mrs. Oliver Turner, and Miss Laura H. Brewer, daughter of Mr. and Mrs. Charles Brewer.

PHILADELPHIA

Lukens-Remington—On August 6, the Reverend Alexander M. Lukens, of Bryn Mawr, and Miss Julia P. Remington, daughter of Mr. and Mrs. J. Percy Remington.

THE SHOPS OF VOGUE



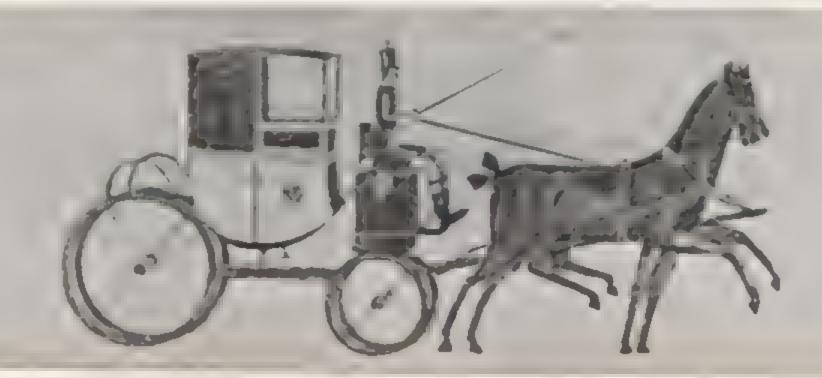








Crisp fall mornings...a hint of frost...colorful tweeds and woolens...and, topping off the picture, Dobbs "TALLY-HO"...a hat with a new slant on life. Down in the front, up in the back goes the brim of this piquant felt...and there's a saucy stitched bow posed directly over the right eye. In colors to fit the autumn scene. All headsizes.



V O G U E

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Cover Design by Benito

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SEPTEMBER 15, 1932

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THERE ARE THREE VOGUES AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue Michel de Brunhoff—Editor of French Vogue Alison Settle—Editor of British Vogue

Hats that dramatize fou!

WHETHER your mood be haughty, mischievous or demure, your hat should express it, subtly yet unmistakably. Knox designers, ever alert to this element of personality, create individual hats rather than follow popular fads. They seek inspiration off the beaten style paths and invariably the result is refreshing.

KNOX THE HATTER · 452 FIFTH AVENUE, NEW YORK, N. Y.



A clever felt hat for a crisp fall day. Hand-draped crown has two saucily curled pompons. Brim, rolled in back, has the new forward right eye-line . . \$12.50



Enter—the new 1933 Knox "Vagabond*", the most versatile of felt hats for fall—worn turned up or turned down—and wearable just about everywhere . \$5

*Reg. U. S. Pat. Off.



This new Knox Sailor is a fetching little felt hat, trimmed with belting ribbon which ties in front in an ingenious "matelot knot" . . . \$10



Here are a few shops where the smart new Knox hats may be obtained:

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Hogan Hat Shop,
Hudson Falls, N. Y.
B. B. Fowler, Glens Falls, N. Y.
Wade Bros., Jamestown, N.
Miss L. E. Snell,
Schenectady, N. Y.
Phelan Hat Shop, Albany, N. Y.

And at the Women's Shops of Knox, The Hatter . New York

SEPTEMBER 15, 1932



Eye View of the Mode

a short but graphic history of what happens between Paris and New York, so far as Vogue is concerned. You will notice that the whole continuity is marked by the most heart-breaking hurry. You will notice, but it hardly caught our eye, so familiar is it to us who are of Vogue—not only to see, but to be running madly around.

In the first sketch, the artist in Paris is making croquis from a model, getting down on paper, perhaps, just how the new throttle-throated Schiaparelli neck-line looks, or how the little devil-may-care caps of the coming season shoot off the head at impossible tangents, or maybe showing some version of the much-mooted waist-line, about which the cry in some fashion camps is "Down with it!"

Next, the same harried little artist is finishing up his sketches against time. Then, you see him desperately hailing one of those Paris taxis, to take his works of art to the Paris office. In the next drawing, you see the frantic Editor Himself, telephoning and writing and making up his mind all at once as to what are the important high lights of the coming mode. He is resolving on Talbot's pancake sailor and Marie-Christiane's turban to tell us in New York about, also of Alexandrine's velvet gloves, and of Mainbocher's evening dresses with split skirts, and of the myriad capes that will accompany every silhouette.

Just below, you may view the Paris cables being rushed to the cable office, and next to that, the aforementioned drawings being carried at breakneck speed to the fastest possible boat. The boat itself is shown, racing over an ocean of Voguish waves. And, at the bottom, the New York Vogue messenger is running panting from the boat to the office with his precious burden. We have only omitted the picture of the Editors having nervous prostration.





STEICHEN

The Irving Berlins at Home

Mr. and Mrs. Irving Berlin, with their children, Mary Ellin and Linda Louise, were photographed in their New York apartment. Before her marriage to the famous song writer, Mrs. Berlin was Miss Ellin Mackay, daughter of Clarence H. Mackay, Esq. Last season, Mr. Berlin won new laurels for himself as one of the authors of "Face the Music"

SEPTEMBER 15, 1932

PARIS...

puts it up to you

How will you wear your hat?

The Paris Openings give you a wide choice. (See for yourself, on this and the next ten pages.) If you are daring, you can try Patou's moyen-âge evening dresses with heavy beaded belts slung low on the hips. With waist-lines rising to new levels everywhere else, this was the surprise that Patou sprung on an unsuspecting world, and it often looks very charming in the evening, because the length of the skirt helps to give the right proportion. If you haven't yet had enough of the high waist-line, you'll adore Schiaparelli's Directoire "Dandy" silhouette or Mainbocher's out-and-out Empire evening line. Or you can cinch your waist firmly with a wide, tight band, as chez Chanel.

If you can't make up your mind where you want your waist, then there is Augustabernard's evening dress with its double waist-line, or Schiaparelli's double belt marking the top and bottom of a gouged-out princesse line. Maggy Rouff's twisted cord corselet belt also bridges both sides of the question, and so do some of the new sports skirts which mount up high in front and drop behind. Vionnet has held to the unbelted fitted evening line, which finds its natural waist-line. Actually, in every case, the placing of the belt is relatively unimportant. Whether we put it below the breast or down to the hip-bone, whether the fitted skirt climbs up to the bodice or the fitted bodice runs down to the hip, the long, fitted sinuous princesse line is what we are really after.

The second choice that Paris offers is in the putting on of the hat. You put yours on on the level, if you are a dashing, up-to-date young girl. Rose Descat's sports hats are almost straight; all the new sailors of Patou are jammed on level with the brows; and Marie-Christiane's turbans are bound down on the forehead fairly square. But, on the other hand, Reboux still cocks her hats a bit. And Paris is certainly not commanding "All Brims Level," for there are Schiaparelli's flyaway skating caps and the sky-rocketing bonnets of Lanvin and Maria Guy, and Talbot's hats which are clapped to the ear with enormous chic.

We are trying to look tall. We pull out our height to its last inch, not only through the princesse line, but through high, choked neck-lines. Therefore, the one and only inflexible rule of the winter is to tighten up at the throat. Materials, furs, and scarfs climb up and up. You knot your fur scarfs under the chin, under the ear. You fling them proudly high across the chest. Fur collars sit handsomely on shoulders or clutch the throat, hanging necklace fashion



A sensation of the Openings was Schiaparelli's waistcoat, "410," very Beau Brummel indeed, with its high-waisted cut and its frills. Of black and white satin ribbon, ruffled and quilted, it goes over a black satin-jersey dress. The knitted cap is from the same designer. Altman has this costume

in the rear. Lanvin's coats button right up to the neck. Again and again, the high-mounting line at the front is balanced by the down-dropping line at the back. This is the newest evening décolletage. Lanvin, for instance, carries her Raphael-blue and cherry-pink crêpes right up to the base of the throat and then lets them fall in capuchin drapery that helps materially to conceal the lower half of the naked back.

Tighten up at the throat, but let the sleeves go. This is a season of very amusing "trick" sleeves, some of them so startling that even Lanvin's black velvet sleeves tacked on to red woollen dresses cause no stir. The interest that used to settle on the shoulder has slid down, leaving a long, smooth, dropped-shoulder line. From this romantic and feminine effacement spreads a voluminous sleeve. This fulness often takes the shape of a bishop's sleeve, reaching its greatest expansion over the elbow and narrowing in just above the wrist, like the Lanvin and Goupy sleeves illustrated on page 40. Sometimes, the bulk ends squarely at the elbow, as in Mainbocher's and Augustabernard's coats; sometimes, there is a puffed patch just over the elbow. Lanvin makes some long, tight sleeves, and so does Goupy. Mainbocher and Augustabernard put huge fur lamp-shades on their coat sleeves. Lanvin slips the arms of her coats into fur bolsters. Vionnet's coat sleeves billow below the elbow, and Patou's balloon out in the old Gibsongirl fashion at the top. As for the evening sleeves, the

really grand, full-dress evening dresses have plain shoulders and no sleeves at all—but one wouldn't dream of wearing a dinner-gown without sheltering the shoulders and the top of the arms in some unusual way. It may be with frills, it may be with a puff, it may be with a flounce or a cape, but there is a sleeve of some sort always. Lanvin, Mainbocher, Molyneux, and Chantal all have elbowlength puffed sleeves, starting at a low shoulder-line, and Lanvin's capes and Chéruit's pinwheel shoulder ruffles give the same covered effect.

Don't worry about skirts. There has really been no great change in the silhouette, unless you take into account Schiaparelli's pleated bustle panels, buttressing jackets and coats. Sometimes, the three-quarters length unbelted coats on suits flare out, but often they are straight. The daytime line is frequently punctuated with the staccato of muffs. Augustabernard, Mainbocher, and Schiaparelli show a new type of ensemble for autumn. This is a loose, threequarters coat worn over a plain dress of woollen or jersey a charming, comfortable, easy coat that hangs loose like a peasant's smock, with a closed-in neck, somewhat of a relief after all the fitted suits and coat-dresses. Mainbocher makes this ensemble in deep blue velveteen, buttoned under the neck. Augustabernard does it in beige woollen, lined with caracal corduroy, with the corduroy forming a rounded, turned-down collar. Schiaparelli interprets this new fashion by making these coats of fur and checked woollen, worn with a dress in a solid colour.

Evening coats are of many lengths. Lanvin shows a magnificent, three-quarters length, fox-trimmed black velvet evening cape. Chéruit goes in for long coats with ponderous mediaeval sleeves. Worth has a long green velvet furless cape. Patou makes hers in three lengths and always of velvet and gives you your choice.

Go in for colour as much as you like. It's a toss between brown or black for day, but Lanvin's coats, demure and sober on the street, open onto a pleasant flash of colour lovely colour, making the flat, collarless neck-line becoming for the first time in history. Her beige coats opening onto beige woollen dresses with pale blue woollen yokes were a sensation. Her black coats opened on crimson and scarlet and green were also startling. Vionnet's evening dresses have great blocks of colour at the top-a pale tangerine velvet bodice, for instance, over a black crêpe skirt. Schiaparelli flings cabbage-reds, hyacinth-blues, browns, yellows, and greys together in an invigorating way and sends them out onto the street for day. Augustabernard has a black suit with a paysan velvet green blouse. Every one is talking about Mainbocher's looped coloured ribbon evening capes, which are usually worn with black. Jean Patou's great day and evening colour, brown, is very frequently combined with a soft tea-rose. Again and again, vermilion is used for evening.

In fabrics, velvet is the great news—gleaming velvet in glowing zinnia and dahlia shades or mat velvet for evening in rich colours like (Continued on page 94)







HOYNINGEN-HUENE, PARIS

Patou says "Down with the waist-line"

Patou has startled Paris-by dropping the evening waist-line to the hips. A beaded belt stresses the moyen-âge line of this shell-pink cloqué satin dress "Joy," worn with a fox cape; Bergdorf Goodman. Miss Lee Miller posed

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HOYHINGEN-HUENÉ

This ensemble, "Nocturne," was the high light of the Lelong collection—a black velvet dress with a high, corseleted waist-line and a crescent-shaped cape trimmed with sequins and white fox; Jay-Thorpe. Mademoiselle Suzette Salen posed

Lelong suggests a corseleted waist-line



Mainbocher successes

You could live in a suit like this. It is definitely for town, but it has all the vigour of country things. It's "892," of black tweed, with a sweater and scarf of red, black, and white jersey and with nickel buttons: Bonwit Teller

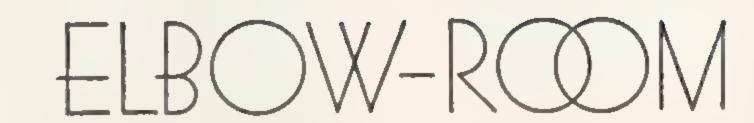
Here is the new winter silhouette a dropped line at the shoulders and a great blossoming out over the arms. The coat, "840," is of dull black wool, and the trimming is breitschwantz and a buckle of strass; Bonwit Teller

SEPTEMBER 15, 1932



The cummerbund sash wound about the ribs and the cape effect with great width at the elbows are the striking things about Mainbocher's "848 & bis." Both are of black satin in contrast to the dull black crêpe; Saks-Fifth Avenue Wrap the ermine-bordered toga-scarf around you, and you'll be enveloped in a velvet wrap. Cross it like a cape, and you'll have a new triple-tiered silhouette. This is "812," a very wearable black velvet ensemble; Frances Clyne

From the Paris Openings



At the left, bishop sleeves, starting from a dropped shoulder-line, billow out over the elbows and close in tight at the wrist. The belted dress is "Tarentelle," made of Coudurier's uncrushable, crêped velours paysan, in smokegrey. Mademoiselle Suzette Salen posed for this



In "Piccadilly" (first, at right), the sleeves have a narrow raglan shoulder-line, and they suddenly expand above the elbow and then suddenly tighten into a long, snug, cuff effect. The dress is of rough grey woollen, and Mademoiselle Andrée Lorain is shown wearing it

In "Colette," Lanvin-Sport drops the shoulders and makes the sleeves with elbow width. The amusing thing about this dress is the contrast of the black jersey of the dress with the bright blue jersey of the sleeves and tie. Posed by Mademoiselle Rita Risse

LANVIN-SPORT . LANVIN-SPORT-JAY-THORPE

HOTNINGEN.

SEPTEMBER 15, 1932



SCHIAPARELLI-BEST

HOYNINGEN-HUENE PARIS

Here is a coat, "111," of soft, spongy, dull blue woollen, clamped with metal at neck and waist. Two blue foxes link heads under the chin, cross behind, and then swing forward. The woollen bonnet and the gloves, too, are Schiaparelli's. Madame Helen Toulgouat posed

Collars tighten at the Paris openings







LEON WOIZIKOVSKY AND TAMARA TOUMANOVA



THE DANSEURS IN BORIS KOCHNO'S BALLET, "COTILLON"

HOYNINGEN-HUENÉ

SEPTEMBER 15, 1932



CHRISTIAN BÉRARD'S GREY MARBLE BALLROOM SET FOR "COTILLON"



THE Russian Ballet has come to life again—and all Europe is talking about it! No longer need this greatest of all dance classics be just a memory-for, in Monte Carlo, under the guiding hands of Messieurs René Blum and W. de Basil, the work of the former master Diaghilev has been taken up again. With supreme taste and intelligence, they have revived the early ballets and originated new ones -presenting them both in Monte Carlo and Paris to storms of approval. Here are scenes from "Cotillon," the ballet by Boris Kochno, with music by Emmanuel Chabrier, décor and costumes by Christian Bérard. It is a lovely thing, half classic, half modern, set in a marble ballroom, danced with understanding, and starring the fourteen-year-old Tamara Toumanova, who Promises to be a second Pavlova.



HOYNINGEN-HUENÉ

LUBOV ROSTOVA



MODELS FROM BENDEL

You call it blackberry-stain, and you want to look at it twice—this intoxicating new colour of the year. Of Coudurier's delicious new dull velvet, "Bagheera," the dress presses up nicely around the ribs and is topped with a shoulder-cape that falls in a deep cowl in back

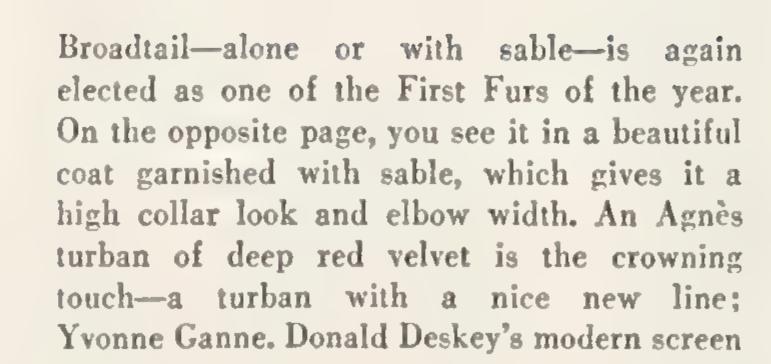
And this is geranium-red—a red you can trust all winter long-especially in the ultrachic, rich, dull velvets, like Bianchini's "Matvelva," used for this lovely costume. The dress is chiefly a matter of clever bias cut, and the jacket ties twice and owns a pair of enchanting puffed sleeves



JAY-THORPE

Dark, berry-toned shades are going to be the smartest shades for winter evenings. A sort of blueberry tone is used for the crêpe skirt of this dress and two exciting colours of velvet form the bodice. The bathing-suit décolletage bares your back in a pretty devastating way A DARK FUTURE

say these berry-toned velvets





All black broadtail, handled like cloth—a coat of distinction (above) if ever there was one. In lieu of trimming, there's an elbow cape, which you drape into a jabot like this or adjust in other ways. The hat is one of Reboux's current masterpieces—of red velvet and felt. Something else not to miss are the Talbot black velvet gloves—yes, actually velvet!

Broadtail and sable again! To get the new choked look, you push the sable collar of this broadtail coat (right) up around the shoulders—or you can wear it down like a cape. Otherwise, it is very straight and simple. The terribly smart sailor is of galiak—a very new idea; from Lilly Daché. Black suède bag from Bergdorf Goodman



COAT FROM GUNTHER

STEICHEN

FUR ARISTOCRATS



H. JAECKEL AND SONS



RACE MEET

Sport of peasant and Parisian

Part of the fun of visiting provincial France is going to the races, where peasants and the militaire rub elbows with ladies from nearby châteaux, like this one in Patou's tricot and wool suit, "Canzonetta"

Talking to the portly Commandant de Dragons, who seems about to but the drinks, is a woman in Creed ensemble with a mixed woollen and skirt and silk blouse, "Montfort, and Maria Guy's hat, "Knock



weighing stand, trainers, and in the foreground, an Patou's ensemble, "Un blouse, wool tricot and beret, wool mixture skirt

You would think the lady second from the left wore a plaid dress, but it's a full-length gilet, not a dress, cut in one with the Creed coat, "32.539". Louise Bourbon's hat, "Gris Flanelle," is of brown chiné felt

Nothing could be smarter to wear in the country than plaid. This plaid wool suit in brown, beige, and white is Jane Regny's "Automne." The hat worn with it is Maria Guy's felt taupe, "Risque Tout"

The dear old gallant above is welcoming two ladies down from Paris—one in Lanvin Sport's ribbed jacket and plain skirt and Louise Bourbon's hat, "Vanille," the other in Regny's suit, "Rentrée de Vacances"



WADSWORTH LEWIS, MRS. OGDEN PHIPPS, CHARLES BLACKWELL, BARKLIE HENRY, MRS. WM. DEERING HOWE, STEPHEN SANFORD, OGDEN PHIPPS, JOHN FELL . RICHARD HOYT



MRS. ROBERT L. STEVENS AND PALMER DICKSON ON A BICYCLE BUILT FOR TWO

and Dutch treat dinner

THESE close-ups were taken on the spot at one of the funniest parties of the summer-a Dutch treat dinner and circus-, for which three hostesses pooled their wits-Audrey Field, Neysa McMean, and Anne Alexandre. It started off with dinner, at five dollars a plate for the Long Island Biological Association. Then came a Freak Show, presenting, ladies and gentlemen, the stupendous Duck-billed Woman (Peggy Talbott), the Two-headed Wonder (Dorothy Meacham and Peggy Isham), the Siamese Twins (née Baldwins), and other marvels. Then, there were Living Pictures and chinabreaking contests and Coney Island Photo booths and dancing-well, practically everything but elephants The Money Wheel at the right chalked up more profits for charity, and, quite late, a cabaret produced the Boswell Sisters, George Gershwin playing, and Mr. and Mrs. Maurice Flynn in an enchanting duet



MR. ROBERT GRANT, JUNIOR, MRS. WALTER J. SALMON, JUNIOR, AND MRS. J. HENRY ALEXANDRE



The time, the clothes, and the shoe

Suppose your coat is of bronzeen Forstmann "Velfina," your red fox from H. Jaeckel, choose these Laird, Schober lizard Oxfords; Cammeyer. Proper McCallum stockings; Bergdorf Goodman bag; Fownes gloves

All brown, unrelieved by colour, is very new. Suppose you have this mink coat from H. Jaeckel, this Baku brown dress of Forstmann's "Nouvella," wear the lizard and patent Shoecraft pumps; Holeproof stockings

Out in the country—with a smart tweed like this from Combined Industries—heavy brown buck sports shoes with a lace strap fastener from Saks-Fifth Avenue and TreZur-Filace stockings are perfect

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A dog's-eye view of the autumn mode

And what colour shoes and stockings go with the new wine-reds of autumn? Here is the shade—deep wine colour Pedemode suède pumps and Rollins stockings. The skirt is of Forstmann's Porto-red "Duvelga" cloth

With an afternoon dress of this cream-yellow crêpe—these black perforated suède pumps from Walkover are very effective, especially if you carry a broadtail must; from H. Jaeckel and Sons. Holeproof stockings Low-cut two-eyelet Oxfords of suède and patent are good street shoes; Delman. They are worn here with a broadtail coat from H. Jaeckel and Sons, a dress of crinkled crêpe, "Great Bahama," and Rollins stockings



CECIL BEATON

Miss Evelyn Byrd Dows

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This slender, dark, and very pretty daughter of Mr. and Mrs. David Dows was photographed framed by branches of golden forsythia from "Charlton Hall," the lovely Dows estate at Glen Head, Long Island. At the moment, Miss Dows has deserted the sports and social life of young Long Islanders and is studying in Munich

INGENUITY BECOMES AN ART

By Ruby Ross Wood



OLD ITALIAN SILK COVERS THIS CHAIR

OW to refurbish an old apartment that has become boring or shabby, how to furnish a new one on nothing at all—these are the requests that the decorator hears to-day from her clients. No longer are things thrown away. No longer can we begin at scratch and do as we like. We must contrive and invent, cut corners and patch, and yet attain an effect that is the opposite of its cause.

Decorating, to-day, reminds me of my childhood, when grandmother cut down big dresses to make little dresses, ripped open seams, turned materials, and sewed them together again. Decorators are expected to know how to cover a kitchen chair with grandfather's old checked trousers and get an effect that will make you swoon with envy. We are asked to cover our clients's old chairs with their own old materials, and sing at the job. That we also must live occurs to very few of our clients. They bring in samples of wall-papers, which they have already bought, and old curtains, which are to be made over into furniture coverings. This is the seamy side to all our contriving, but, although ghosts of Salaries and Rents keep nudging us, we actually enjoy creating something out of nothing.

We not only spend our nights thinking out new ways of doing things cheaply, but we keep our eyes open for new ideas in other people's houses. Recently, I have found a few good upholstered chairs and sofas at very low prices, and I have used them repeatedly, instead of seeking variety. Most upholstered chairs

are very much alike in line, anyway, and new coverings will give new effects. For instance, there is a big, easy chair that sells at about fifty-five dollars, and a charming little chair with low arms costing about twenty-five, a two-seated sofa priced in the vicinity of one hundred dollars, and a long one at about one hundred and thirty-five dollars. This is a fraction of the cost of the usual, well-made, downfilled models. The stuffing is sometimes of cotton, with thin layers of down, but the appearance is perfect, the comfort all that could be asked.

These inexpensive overstuffed chairs and sofas make it possible to have two sets of covers. The price of the chair usually includes the labour of putting on material, so it is a good idea to use the better material for the permanent cover and an inexpensive material for a slipcover. This plan is reversed in the case of the blond rooms so much in vogue, for pale covers need frequent cleaning. Lovely slip-covers of white or pale coloured brocades and damasks can be made to fit the furniture beautifully. One good example is a fine French bergère that was covered with white damask and given a double cushion connected by

straps, to hang over the top of the chair, so that there were four sides of the damask to withstand the effects of such things as hair-pomade.

A little carpenter who makes tables for me is another find. (Why is the inexpensive workman always a "little" man? Why do we use the adjective only to denote bargains?) The tops are made of odds and ends-an oblong of gilded and painted leather, or a fragment of old wall-paper, or a painted mirror, or an old flowery print. These tables range in price from around twenty-five to seventy-five dollars, according to the top. A piece of brocade, cut from an old evening dress, was used for one, the rest of the dress patched up into squares for pillows. Old trays of painted wood or painted tôle are given legs and become coffee-tables. In one room, a large kitchen table was covered with tortoise-shell paper and used for books and lamps. This table cost about fifty dollars (the putting on of the small sheets of tortoise-shell paper is expensive) and looked worth five hundred. This tortoise-shell paper was used also to cover two square pedestals, which held alabaster urns. The carpenter charged (Continued on page 84)



AN EFFECTIVE DECORATION FOR A LARGE WALL SPACE



FEATHER-TRIMMED HATS, DESCRIBED ON THE OPPOSITE PAGE

ATURALLY, if we are going to heap our shoulders with swirling furs this autumn (and we are), the hats have got to be made accordingly to prevent insanity resulting from too much fur plus too much hat brim. The trim young, chipper little hats that Paris is making are the perfect solution. They rise, little and neat, from bulky shoulders—as you can see from the hats shown on this and on the opposite page.

- Many of the new hats are going to have a bird-like look. Mainbocher showed small eager hats with wings, cock's combs, and beaks in his latest collection, and J. Suzanne Talbot makes lovely ones, like the toque with black felt quills shown in the group above.
- The canotier is going on and on like Tennyson's brook, with the same old roll and dip, but made mostly of felt or taupe and worn at a much cockier angle. Reboux showed a lot of these, all extremely chic. (No. 8, on the opposite page, is a good example.) Many of these have trimmings of feathers, especially supple tail feathers, bound around the crowns and shooting off at horizontal and other strange new angles. She also puts enormous encrusted polka-dots all over hats.
- One of the newest and most amusing millinery developments is the bandaged head. Reboux makes a lot of ribbon turbans that are tied in the back and look for all the world as if you had become involved disastrously in a motor accident.
- Front trimming is pretty important, since trimming in the back is bound to interfere with the aforementioned masses of fur. Mado, for instance, puts a great big bow, eight inches wide, at a slant directly above the forehead, and at other times lets herself go and has the hat tie itself in front. You can see how chic this front trimming is by looking at some of the hats illustrated on the opposite page.
- There will be any amount of velvet—very dull velvet—made into amusing little hats, this winter, many of them draped in such a way as to leave angles sticking out here and there, giving the look of a cardinal's biretta.
- If you are a bright girl, you will have a velvet scarf to match your velvet cap. A brown velvet hat would look divine worn with a brown velvet scarf, or—and this is also very smart—a velvet sash around your middle. This,

incidentally, is a good economy dodge; you can make a nice last year's dress look unrecognizable to your friends by adding such accessories as these, choosing a shade that will make one of the new and exciting colour combinations of the autumn season.

- Most of the new hats have an up-in-the-back look, achieved in a number of ways. From this tipped-up back, they scoop down over the right eye and leave the other side of the head almost entirely exposed. When you put them on, this year, you pull them forward and down over the right eye instead of pushing them back.
- With fur or fur-trimmed coats, there is no more charming fashion than that of feather turbans, cleverly made, that cling to the head and perhaps have ragged feathery edges against the face. There are some Agnès turbans made of feathers, but you would never know they were feathers, for they are smoothed and swirled in such a way as to look exactly like a coiffure. The less of your own hair you show below these caps, the better. They should cover your head entirely, and they couldn't be smarter for autumn and winter.
- After a few seasons in which felt has been comparatively ignored, we are going to see quite a lot of felts, plain and in such versions as soleil and velours. These will be as soft and thin and supple as cloth, and, as a matter of fact, they will be almost indistinguishable from the many cloth hats that will be around. The fabrics used for hats will be mainly broadcloth and flannel—dull fabrics being the best. Combinations of cloth and felt, such as a felt and velvet turban in taupe colour, are very smart.
- In contrast to the prevailing fashion of hats going up at the back and down in the front, there are a few that turn sharply up in front. There are a number of fantastically shallow little berets, generally called tambourine berets, that take wearing, but look divine on the right person. This same shallow, squared-off crown is used with a narrow brim, making the tambourine sailor.





JAY-THORPE . SAKS-FIFTH AVENUE . BERGDORF GOODMAN

If you're going to have just one good street costume, this winter, try this chic suit with two coats. Matching the brown wool dress are a jacket with a silver muskrat collar and a swagger coat with muskrat cuffs

There's a separate mink collar on this twopiece suit of green dull suède woollen—a warm, luxurious, cape-like fur that adds enormous distinction. It ties in the back and is edged with a strip of the green woollen

There is no smarter colour scheme for furtrimmed suits than grey and black. This suit is of dark grey Chanel wool with a trim black vest of black flat galiak and a smart short Ascot scarf made of gay red crêpe Osa



Suits and coats with that flat furred look

It's hard to believe that the fur-collar-andsleeve top on this black wool coat comes off
—but it does. Made of black Persian lamb,
it ties like a scarf in front, and you can
slip it off and wear it with another costume

Of course, nothing is smarter than a cape this year. Here's a longish one with a nice dip and a scarf neck-line. It's of brown Persian lamb—and it's specially chic with the dull green wool that makes the coat underneath



The hall in Mr. and Mrs. Harry Payne Bingham's house



MANHATTAN MANOR

• The beautiful drawing-room decorated in eighteenth-century taste runs the length of the second floor in Mr. and Mrs. Bingham's house, in which the arrangements were executed by Syrie Maugham. Soft green walls make a lovely background for portraits by Gainsborough, Reynolds, and Hoppner

• The dining-room, shown at the right, has fine carved wood detail, especially in the recessed mirrored cabinets holding a collection of emerald-green Chinese porcelains. The curtains are of white satin

The photograph on the opposite page shows the hall on the second floor, with its curving stairway and its gracefully wrought balustrade



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THE 3



of exquisite detail

• The reception room in Mr. and Mrs. Harry Payne Bingham's house is a perfect example of eighteenth century decoration. The Adam mantel is of carved marble, and the Adam mirror has a carved gold and white frame. The walls give the keynote of the room-panelled and creamy white, with paintings in the Chippendale manner against them. The photograph at the left shows one with gay birds and Chinese figures against flowering shrubs. Every detail is as charming as the old carved lantern, used to hold a jade Buddha and shown at the upper left, and the hand-tufted, white rug, which was designed by Syrie Maugham and made in Morocco

INTHE VICEREGAL MANNER

Of the Season in Quebec

ALONE upon the continent of North America, Canada can be said to have a Season—a real season, spelled with a capital S, made magnificent by the presence of Viceroyalty. After the Season in Quebec, which is in June or July, or as soon as Their Excellencies have taken up their official residence at La Citadelle, a débutante may feel that she is really a woman of the world; she can now manipulate a small train; she knows how to curtsy; her conversation includes England and Scotland with a dash of Ireland. To her data on McGill, Harvard, and Yale has been added a knowledge of Oxford and Cambridge.

As soon as the Viceregal residence is established, the people of Quebec are supposed to call on Their Excellencies and sign their names in the Visitor's Book. To be utterly correct, one should leave cards for every member of the household—but this idea has been abandoned as practically impossible; cards for two ladies in waiting, five aides-decamp, a secretary, and the Comptroller of the Household would overflow any card dish.

This year, there are young people in the Governor-General's family for the first time since one used to play huntthe-thimble all over the Citadelle with Lady Anne Cavendish (whose brother, once also a thimble-hunter, is now married to Adele Astaire). The present Governor-General, the Earl of Bessborough, and the Countess of Bessborough have two sons and a daughter. Their elder son, Viscount Duncannon, goes to Cambridge. His sister is Lady Moyra Ponsonby. The baby, who is a year old, has the truly international name of George Saint Lawrence de Neuslize, combining England, Canada, and France. Their Excellencies gave a dinner for Lord Eric Duncannon in the late season.

Arriving at this and other such dinners, resplendent in long white gloves and your very best manners, you find the whole doorway filled with Aides-decamp wearing pale blue lapels and gold buttons on their dress coats. The Aide-in-Waiting, Captain Sir John Childs, is carefully telling people with whom they are to go in to dinner. The large ball-room, with its two thrones, is used as an

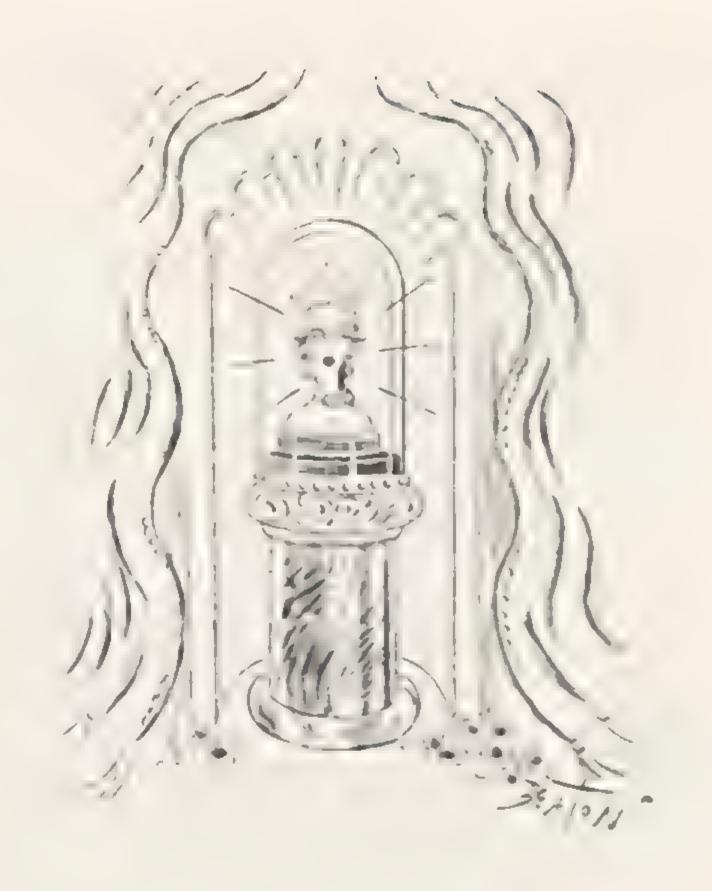
assembly-room, for presentation. Standing in line, you have a word, here and there, with friends. Miss Margaret Rawlings and Miss Lucile Hiam have come down from Montreal for the occasion. A little way up the line, Miss Jean Price, in a green lace dress with beautiful clips, is talking to Miss Frances Ross.

As the doors are thrown open, the Aide-in-Waiting announces, "Their Excellencies." Lord and Lady Bessborough stand at the foot of the dais to shake hands with their guests. Captain Robin Stuart-French (a cousin of lovely Valerie French, who is now Lady Brougham and Vaux) is another aide with a memory for names nothing short of miraculous. As he calls them out, you step forward and make that slow, deep curtsy, so terrifying to the débutante, who prays that she has put her right leg hindmost and that her knees will not crack.

The Governor-General of Canada is tall and fair and young-looking. He wears his orders and decorations with a very distinguished air. Lady Bessborough, very beautiful and soignée, is a French-woman—a fact of great interest to the French city of Quebec. A daughter of the prominent banker, the Baron de Neuflize, she has great chic and charm of manner. Her Vionnet dress of black chiffon has a flame coloured strip looped into the back to form a train. She wears her decorations and a diamond necklace.

After the presentation, one can not help recalling just such a moment, two years ago, when all the lights went out, and the popular Lady Willingdon (now in India) said to the assembled guests, "I can't imagine what we shall get for dinner, every bit of cooking is done by electricity!" We did very well, however, in spite of the lights, and the roast duckling was the only thing missing from the menu. The soup was a masterpiece, having been cleverly chilled on a block of ice at the last moment.

This time, the dinner is quite long. You talk of hunting in Ireland, and "What is De Valera doing?" with the Hon. Arthur Ponsonby, and about Cambridge May Week (which is in June) to Lord Duncannon. Some one else is talking to Miss Marthe St. Laurent (lovely in white velvet with sable cuffs) about



Mrs. Jimmy Thornton of Frankfort. She was Fräulein Helena Von Mumm and is Sir Henry Thornton's new daughter-in-law. Her wedding was a remarkable event, full of quaint ceremony. The villagers of Frankfort held carnival in the streets and were dined and wined in the cellars of the bride's father.

After dinner and the toast to the King, the ladies—even Lady Bessborough—must curtsy again before Lord Bessborough, as they leave the room. And, of course, you must never turn your back on the Governor-General or speak to him until he first addresses you.

Later, there is dancing in the ball-room. Perhaps an aide informs you that His Excellency would like the third dance; any other name you have written down is, of course, cancelled. Between dances, you walk on the terrace, overlooking the Saint Lawrence River, with a sheer wall down to the cliffs below. Except for the moon and a few Japanese lanterns, the terrace is in darkness.

The distant dance music, throbbing faintly, reminds you of the daytime parties at the Citadelle; the Garden parties, when the Royal Twenty-Second Band, in their red coats, play to crowds of people in gay summer chiffons and morning coats. Or the children's garden-party, long ago, when you were very young and had to be forced into long gloves, and Princess Patricia wanted to know if you liked ice-cream. There was electric water in tubs, with gold pieces at the bottom, for shock-proof little people, and a Negro in a box (Continued on page 88)



by Gertrude Bovee Johnson

With its back to the wall. A hundred millions melting away overnight. Butlers and chauffeurs going into the discard. Good-bye to iced bowls of caviar; to terrapin and monumental blendings of truffles and pâté de foies gras! And shall there be a moratorium on good cheer, good friends, and good eating? Perish the thought! Now, more than ever, is there need of escape from mental depression. Friends must come together, dine well, and take courage in a gay defiance of enforced economies. But how?

The answer is—less food, but better. Away with set routines and standardized menus. The clever hostess must find victory in the spécialités de la maison. She must develop one or two dishes superlatively well, so that she becomes known for them. A touch of imagination, a skilful contrast in the combinations that she serves, a final bonne bouche for a gay, informal supper, and her invitations will be as welcome as those of the disciples of Lucullus and Savarin.

People will come hungrily and gratefully to your table if your specialties are worthy of the name. A fish chowder, perhaps, as fish chowders can be concocted in a vast bowl where shrimps, mussels, oysters, and clams can be detected in

company with shallots and saffron, sage and English thyme. Or a spaghetti, rigorously selected from among a mass of inferior brands, glorified by a sauce that has been cunningly devised of tomato paste and mushrooms, chicken livers and olive-oil, all seasoned, spiced, and unified by hours of conscientious attention. Or raviolis, perhaps, if you can find a good Italian peasant among your polyglot neighbours to prepare them for you. These are simple and inexpensive dishes, but requiring expert planning to achieve the success that can be theirs.

Contrast them with cold veal and mayonnaise, or a jellied tongue that has been
cooked in Madeira or port and is served
with a salad. But at the word "salad,"
pause reverently. Not a green background
for contortions of pineapple or pears, or
intrusions of oranges with a dripping of
sauce poured out by the maid from a
bottle that has been prepared for days,
but a salad such as those with a Gallic
love of good eating can appreciate.

The making of a salad should be a ceremony, performed on the table by the host or hostess, with the guests taken into their confidence. When the wooden bowl filled with the crisp and fragrant greens is placed before them, the connoisseurs become visibly excited. They see that here is not a mere heap of lettuce, but a real salad du saison, a carefully chosen symposium of the kitchen-garden. Watercress and chicory may be there, tiny radishes, ripe tomatoes cut in bits, or a shredded green pepper, a little celery and corn-salad, known also as lamb's-lettuce. And, best of all, they perceive a saucer of finely chopped herbs that are emptied into the bowl just before the dressing is mixed. The dusting of mignonette-pepper from the little mill adds the final touch.

In our garden, at Ingleside, the herb garden is an important feature of the cuisine. Not only the familiar tarragon and chives and parsley are there, but a host of friendly little foreigners with charming names: chervil, anise, pourpier, nigella. There are little English cousins, too, with an honourable literary tradition that goes back to Will Shakspere—sage and savory and caraway and thyme. And many are the dishes in which the subtle blending of their flavours are all-important to their final perfection.

The hostess puts a finger in the pie

Herb soup we have, made in two ways. One is a potage de santé with a sifting of potato. But the one that we prefer is made of all the herbs chopped in a foundation of sorrel arraché, pourpier, and young spinach sautéed in butter and added to the clear soup stock, in which it simmers for an hour or two before serving.

Omelette au fines herbs, of course, you know. But have you tried cooking your joints of lamb with rosemary, in the Italian fashion? (Continued on page 92)



OWEN JOHNSON IS RENOWNED FOR HIS SALADS

SEPTEMBER 15, 1932

Vogue's portfolio of

Smart Economiss



N this and the next three pages, Vogue presents a wardrobe, in which each model has been especially selected because of its chic, quality, and outstanding value. These models may be purchased in shops in New York and throughout the country. If you can not find them locally, write to Vogue, 420 Lexington Avenue, New York, for an address in your vicinity where they may be found, stating which model you wish to purchase. Please enclose a stamped envelope.

• The new, very, very broad-shouldered lock achieved by black Russian fox on the double cape collar of this slim coat of Forstmann's woollen, Elga; in black and colours; \$100 • Another coat, wide at the shoulders and incredibly slim at the hips. The collar is of well-matched kolinsky skins. Of Forstmann's Elga; in black, brown, and colours; \$100

More Smart Economiss.



YOUR STREET COSTUME



YOUR SILK DRESS

Here is a perfect runabout frock for the first autumn days, made of Forstmann's wool, Chantra. It has the new shallow neck-line, big sleeves tapering towards the wrist, and a cape with an imported plaid scarf; in various colours; \$29.50

You'll want a suit, this autumn, and you'll have trouble in finding a smarter one than this. It's of a newdull-surfaced wool—needle point suede—, with a wide collar of red fox dyed blue and with excellent tailoring; various colours; \$75

There are innumerable occasions when this dress will be exactly right. The rough sheer crêpe from Stehli is new, and so are the sleeves, dropped shoulders, and satin sash. In such combinations as black with green-and-mandarin; \$29.50

This is a dress that you'll wear and wear—with a separate fur or under your coat. The material is one of the rough crinkled crêpes, and there is a twisted neck-line that is vastly becoming. In various bright autumn colours; \$29,50



YOUR WOOLLEN FROCK



FOR TOWN AND COUNTRY

Cashmere jersey belongs to the First Family of Fabrics, this year. It's used for this two-piece dress, in natural colour, with a scarf of Rodier cashmere in red-and-beige; red belt and buttons (scarf, belt, and buttons also in blue or brown); \$19.50

The newest and youngest of all town-and-country fashions is a dress of plaid woollen. This one is of a soft wool, with a tiny, high, detachable pique collar and narrow wristbands to match. It may be obtained in various colours: \$16.50

Tailored enough for town wear, but made of a fabric informal enough for the country—it's a coat of a type indispensable in a well-rounded wardrobe. The cut is unusually good; the material, an angora silvertone tweed; various colours; \$19.50

Perfect for business, perfect for shopping, perfect for the country!
Both the dress and the swagger-length coat are made of the new knitted silk-and-wool rabbit's-hair wool and strictly tailored. This is available in various colours; \$29.50



Instruents

for afternoon and evening

- Velvet for afternoon—it's a'most a law, this season. A napless, transparent version that won't show marks is used for the bodice and sleeves, and the rest of the dress is of a rough sheer crêpe from Stehli; \$39.50
 It's just dressed up enough—this soft velvet dress with smocking on the sleeves and sash—you can wear it for luncheons and teas and restaurant dining; in various colours; \$29.50
- Cables tell us that all smart Parisiennes are wearing fringe on their evening dresses. Here is a lovely example, of imported crinkle crêpe—inky-black for the skirt, dead-white for the bodice and fringe; \$49.50
 No evening gown is smarter than one of imported, dull, heavy white crinkle crêpe. This, of Langenieux's Lambskin crêpe, is beautifully cut, with crystal and ruby clasps; \$49.50

The GOSPELS OF BEAUTY

No. 18: Getting over summer

ATURE must have its little joke on mere mortals. It lures you into the Great Outdoors all summer, makes you feel like a new woman, takes the kinks out of your muscles and mind, gives you a gorgeous figure and a whole new philosophy of life—and then turns around and deals a deadly blow to your poor skin.

The pathetic part of it is that you're apt not to realize it. A golden-brown skin, as ruddy as an Indian's, looks the very picture of health. But if the naked eye could get an inside picture of things, it would see layer upon layer of skin as arid as the Sahara Desert, parched little cells fainting away from thirst, all the lubricating oils spirited off by the broiling sun, stiff winds, and salt water. It really is a pretty sad state of affairs, and, although you may not notice the ill-effects at the moment, they will creep up on you eventually-for a dry skin loses its elasticity, the outer layers become coarse and rough, microscopic wrinkles appear all over the place—and especially up there around your eyes, where you've played into calamity's hands by squinting into a glaring sun more eye-staggering than a million Klieg lights.

But all is not lost. With the right sort of repair work, the ravages of summer can be checked. And the way to begin is to do something that will refine and soften the skin, help put back the natural oils, stimulate the circulation, soften the toughened outer layer, and penetrate beneath so that the new skin will come through soft and fine. There's no better system than to put yourself into the hands of a beauty expert and take a series of treatments. Or, if money doesn't grow on trees in your vicinity, give yourself a series. Mind you, we said a series, for one treatment won't make a summer cure any more than one swallow makes a summer.

Every good specialist has her own particular way of getting you together again, after summer has done its worst. Such treatments always begin with cleansing the skin with a rich cream, and, in one salon, a sensitive skin mask is spread over the face and neck—a mask of egg and almond meal and oil and other ingredients so blended that, while it

ent to prevent dryness. An eye wrinkle cream figures in this particular form of rehabilitation, as well as a delicate cream that seeps into and refreshes the skin like the balm of Gilead.

But the face is only half the battle! Another, and a very important step, concerns your back and shoulders and that little V-shaped area on your chest above the neck-line of your dress that always manages to get terribly weather-beaten. Oddly enough, not one woman in a hundred ever thinks of her back—in spite of the fact it usually bears the brunt of the sun on the beach and is one feature that, if beautiful, always calls forth paeans of praise from the male of the species. So when you indulge in your getting-oversummer treatments, be sure to choose those that include repairs for the back, as well as for the face. You can have delightful suppling and bleaching creams soothed into your back and shoulders and chest, the circulation stirred up, and the skin generally beautified and softened. If you intend to tackle this at home and can't coerce an obliging maid or husband to help, you should get a long-handled brush and use it vigorously to increase the circulation. And at any good shop, you will find the proper preparations for such a treatment. And never forget the many finishing preparations that will give, for the evening, a velvety smooth expanse to the back you turn to the world.

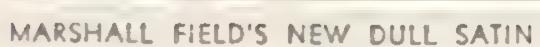
Suppose, however, that you've got yourself burned almost black and now you want to be lily-white again, or suppose that those freckles which you thought looked very impish in the country, look like nothing but an abomination to you now. What can be done about that? As a matter of strict truth, there aren't any nostrums that will turn you white overnight, and, if there were, they would probably be powerful enough to skin you alive. Time and patience and persistence and mild treatments at home will gradually bleach you, but don't look for miracles. If you want actual bleaching, as fast as you can get it safely, you had best put yourself in the hands of (Continued on page 93)



VOGUE



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ROUGH CRÊPE FROM STEHLI

Couturier designs to make up your winter wardrobe

You can put this ensemble on for a late afternoon party and wear it straight through the evening. It's No. 198, of semi-sheer crêpe, and the frock, with horizontal bands emphasizing the close fit, is low in back. The bolero has three-quarters sleeves

Here is a type of costume—formal in cut and luxurious in fabric-that you would scarcely have trusted to a dressmaker, once upon a time. But now you can rely on the chic design and perfect cut of No. 197. Of velvet, with marten on the three-quarters coat

The top dress, No. 182, is one of those infinitely useful runabout models, made of jersey faced in another shade. Note the yoke scarf. The second dress is No. 193-perfect to slip under your coat. It is made of crinkly crêpe, and it has a contrasting gilet front



FORSTMANN'S CRINKLY WOOL, "CHANTRA"



'DUVELGA." A FORSTMANN WOOLLEN



TWEED FROM FORSTMANN

Turn to page 90 for back views and sizes

A good first autumn costume—perfectly cut and enormously chic. It's a coat-dress of soft woollen, with its own fur cape and must—ensemble No. 196. The dress fastens trimly with metal clips, and the cape, made of bands of flat fur, extends into a belt

Capes will be high in fashion, this season. The one on this ensemble is a circular model with a fox collar and with two buttons holding it firmly in place at a high waist-line. The dress beneath has a top of sheer contrasting wool. This is No. 194

The scarf on this well-cut coat gives it exceptional chic. It is part of one front, and it may be faced with fur and worn hanging loosely or tucked through a slit to give a snug, warm closing. The coat, No. 195, is of soft woollen and buttoned diagonally



Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 95



AND KEEP WELL

SHOP-HOUND

Tips on the shop market

ET me tell you a little story about furs. Once upon a time, there was a beautiful little princess, and her name, curiously enough, was Shop-hound, and one fine morning she set off up Fifth Avenue, going hippety-hop until she came to Revillon's. "Can I see some furs, please," she piped in her childish treble, all her curls bobbing. So the salesman showed her a lovely double-strand necklace of silver fox, which the mannequin draped in half-a-dozen ways about her shoulders. (You can see it at the left, below.) And he showed her another rounded necklace of silver fox, which continued in back into a point at the waist-line, formed by two fox heads. (This is sketched below, too.) "Thank you!" said the princess, with her chinablue eyes popping out of her head, for these lovely things were nothing like the slightly mangy boar skins hanging on the castle walls of the King, her papa.

She continued walking along Fifth Avenue (still going hippety-hop) until she came to Gunther's. Here, there was a divine tiny cape made of caracal kid, having a belt and a scarf and costing a mere song. And there was a Lanvin cape made of minks with a full puffy high collar that was so magnificent that the young princess's mouth began to water, until she remembered that she was a princess, and stopped. And then she went

hippety-hopping on along Fifth Avenue until she came to Jaeckel's. Here the salesman brought out a beautiful fox scarf made of blue fox and silver fox, both, with a long tail hanging down the front. And he showed her lots of coats laden down with fox skins (the two coats at the right from Paris show what a power fox is). All this was very, very different from the moth-eaten tiger skins hanging from spears on the King's walls (which were all the princess had hitherto known of furs). So the princess hippetyhopped home in a hurry, and when she saw the King coming to meet her, she called out, "Ooh, papa, I know what I want!" And what do you suppose he said?

• All of you who are not pin-heads or cretins or similarly afflicted, know that for pure, unadulterated chic, it is hard to beat the hat shop called Yvonne Ganne and run by Mrs. Potts, than whom no one knows more about smartness. You know, also, about that dress shop called Verben, which also couldn't be chic-er. Mrs. Potts has for some time been having a word about the buying chez Verben, with exciting results, but now she is not only having a word about it, she is buying the hats for Verben herself, in relation to the dresses shown there. By the time this issue of Vogue dazzles your eyes, it will be possible to go to Verben



FOX ON TWO PAQUIN COATS

Shop-hound spends her life snooping about the New York shops. If you need information, write to Vogue's Shop-Hound, 420 Lexington Avenue, New York

and be shown divine clothes, with hats chosen especially for them by Mrs. Potts. When chic meets chic, if I may be permitted to coin a phrase, the result is Something.

• Here we have one more sign-post along the path of Progress; yet another arrow points to the day when everything will be perfect and none of us will have to lift a finger to do anything. I refer to the Ciné-Kodak Eight, made by the Eastman Kodak Company. This wonder-camera is a mere baby, you can carry it in your pocket if you have pockets, or in your purse if you still bother carrying a purse. It takes movies just as perfectly as if you had to have a trunk to carry it around in, yet the cost of it plus a projector to go with it comes to about forty per cent of what the Eastman people's cheapest motion picture equipment cost before. Now a sixty per cent reduction is Something in any one's life, these days. If you've been flirting with the ambition to be an amateur movie director, but kept it stifled because of the almighty dollar, opportunity is now knocking at your door. And, as if this original sixty per cent reduction wasn't enough, this phenomenal little camera also reduces the upkeep cost of (Continued on page 82)



SILVER SCARFS FROM REVILLON

Mo other Mail Polish

SO SMART IN COLOR . .

SO EASY TO APPLY . . SO LASTING

TRY Glazo just once, and you'll never be satisfied with any other polish. For Glazo's authentic shades are the smartest that any woman can wear.

And—particularly important if you're a subscriber to the smart idea that your nails should vary their tone to suit the costume, the occasion, or the man—Glazo is the easiest of all polishes to apply.

Glazo has every virtue a good nail polish can have—you'll have none of the sad experiences so common with ordinary polishes (including expensive ones). No streaking or fading, no chipping or peeling—even after a full week's wear.

Through salt water or hot, Glazo's glorious charm remains constant. And even the deepest shades of Glazo remove with perfect ease and do not stain the nails.

Keep several of the color-perfect Glazo shades on hand. The thrifty Glazo Twin Package brings you both Polish and Remover—enough for dozens of perfect manicures, only 50c. The preference of smart women has made it the largest selling combination manicure package in the world.



Select 2 or more Glazo Colors



NATURAL—delicately accents the natural tones of the finger-nail.

SHELL—is a lovely pastel pink of flower petals—alluringly feminine.



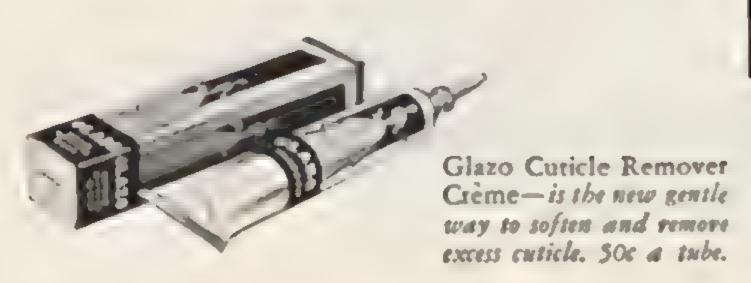
FLAME—a delightful coral shade, one of the smartest of 1932 colors.



GERANIUM—an enchanting rose shade for your gayest occasions.

COLORLESS—gives a clear brilliance to your finger-nails.

GLAZO





the Smart Manieure

POLISH AND REMOVER . ONLY 50c

Glazo Liquid Polish and Polish Remover—come together in this famous twin package. Both for 50c.

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191 Hudson Street, New York, N. Y.
(In Canada, address P. O. Box 2320, Montreal.
I enclose 10c for sample kit containing Glaz- Liquid Polish, Polish Remover, and Cuttel
Remover Crème.
(Check the shade of Polish preferred)
□ Natural □ Shell □ Flame



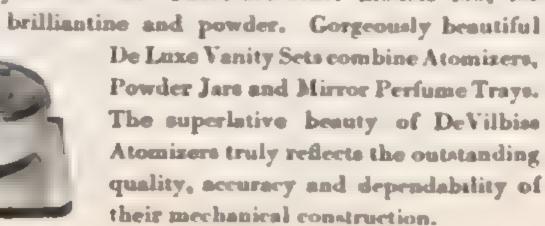
in every woman's mind

she does not forget the vital importance of an elusive but distinctive scent, deftly sprayed. The effect of your perfume is enhanced when a DeVilbiss Perfume Atomizer breaks it into a myriad of tiny globules. Now that perfume is being used more generously, spraying is the way to apply it, with a soul-satisfying sense of true discretion and thrift. No longer need you fear the loss of your costly scents from evaporation, for the DeVilbiss Closure tightly seals the contents,—and automatically. You will find DeVilbiss Atomizers in many new and interesting colors and designs in the better shops and leading drug stores. The DeVilbiss Company, Toledo, Ohio.

DeVilbiss

Perfume Monisers

Here are just a few of the latest designs of DeVilbins Perfume Atomizers which you will see. There are other models too, for





MARTINUS ANDERSEN

Lenthéric has introduced this Eau de Cologne especially for men, a fresh fragrance in a crystal flask. The very smart chromium-and-black powder box has inexpensive refills

ON HER DRESSING-TABLE

VERY so often, there occurs one L of those discoveries that seem to be the very answer to a feminine prayer. Such a one must have been the first good deodorant to make its appearance in the world—another, the first depilatory. Now, the cause for rejoicing is Grayban, a hair preparation which causes grey hair to resume its natural colour and which does this simply, safely, and effectively. This liquid colours the hair, without dyeing it. If you are a blonde who aspires to platinum, or have brown hair that you would like to turn red, Grayban will mean nothing to you. But, if you have grey or greying hair that you would like to have resume its natural colour, it can mean everything! Furthermore, the hair returns to its original colour gradually and so naturally that there is none of the nowyou're-grey-now-you're-black effect that some women dislike as the obvious sign of a dyed head of hair.

Instead of uniformly tinting the hair one even colour, Grayban blends with the ground colour of the hair and thereby creates high-lights that give it an entirely natural appearance. This process can be carried on easily at home, since the average application is about six to eight drops of the liquid every day for three weeks. Of course, you mustn't expect instantaneous results, for it isn't that kind of a product. Black hair that has greyed, for example, becomes brown before it resumes its natural black. And you should follow the directions precisely as they are given to you. Not that it will do a bit of harm to apply more than the allotted number of drops, but it will slow up the process by making the hair too oily. Once you have gotten your hair to the colour it was before the grey appeared, you can keep it that way by applying Grayban at regular intervals. This product bears the stamp of a famous bureau of investigation as a proof of its reliability,

and it can be purchased in the better shops, or direct from the makers in New York.

The end of the summer is here, and, if you are among the ordinary mortals, your hair is probably a silent witness to this fact. If wispy, straw-like ends, dry scalp, and the other miseries of a head that has been exposed to the sun and salty spray are yours, everything can be made right again in one of the treatments given by Emile, of the Barbizon and the Barbizon-Plaza. This hairdresser has evolved a theory concerning oil treatments that is not only impressive in its premise, but very effective in practice. A rich compound of mineral and vegetable oil is massaged into the scalp cold, with a slow, penetrating motion, under the rays of lamps. By not heating it before the application to the scalp, none of the essential properties of the oil are lost, and the scalp, persuaded by the genial warmth of the lamps, absorbs the full-bodied oils and all the benefits thereof. The result is that your hair shines forth after the shampoon lustrous with a healthy vitality, and looking as it seldom has before.

The permanent waves that emerge from Emile's salons are of the soft natural variety that smart ladies demand for their hair, and, after waving process is completed, your hair waving process is completed, your head is shaped to your head here, fluffed out there, until a truly individual and

From Primrose House, all tricked out in nice little ivory boxes, come two new eye shadows to make your eyes glamorous, especially in evening lights. One is a green that does mysterious things to green or grey eyes, and other is a soft violet. These have more of the true shadowy quality than some of the brighter shades, which proves a of the brighter shades, which proven nice point when intent on looking your most alluring. You can buy them the shops where Primrose House products are sold. (Continued on page 80) ucts are sold. (Continued on page

Keeping my skin lovely at home is so easy now __

MRS. Lawrence Coolidge



Mrs. Coolidge photographed removing with Pond's Cleansing Tissues the rich Cold Cream used for cleansing.

Pond's Cold Cream does more than cleanse. It has the perfect consistency for working into the skin. Not too heavy. Not so thin it dries the skin. Use it to bring life and freshness to a tired skin and to make a dry skin soft and supple.



Applying her favorite Vanishing cream to protect, give velvety finish and hold powder for hours. Pond's Vanishing Cream is a godsend to women whose skin houghens and chaps from exposure. It smooths and heals the blin. Is not drying. Use it before Roing out. And after exposure. The application will give your ands a lovely white, transparent

linish. It is absolutely greascless.



MRS. COOLIDGE AFTER HER HOME BEAUTY TREATMENT

Brilliant young society leader shows you exactly the simple steps of her Home Beauty Treatment

MRS. COOLIDGE's fresh girlish complexion is as natural as her unaffected cordiality. "Certainly I'll show you my complexion care. As a matter of fact, I do it myself. It saves so much time to do it at home.

"First comes cleansing-I always use this Pond's Cold Cream, its rich oils get every bit of grime out of my pores. And these Pond's Cleansing Tissues remove every speck of it in a twinkling -they are much softer than ordinary tissues.

"Then comes stimulating . . . that keeps my skin young looking and vital. A brisk patting like this with cotton soaked in Pond's Skin Freshener to refine the pores, tone and bring up my natural color.

"Now for protecting-this silky Pond's Vanishing Cream protects my skin and holds the powder. I can't use things that dry my skin.

OF COURSE, at bedtime, after thoroughly cleansing my skin again with this rich Cold Cream, I always put on an extra bit of the cream and leave it on overnight.

"These 4 Pond's preparations give you just the four things your skin needs -Cleansing, Lubricating, Stimulating. Protecting. Pond's is marvelous and not expensive either."

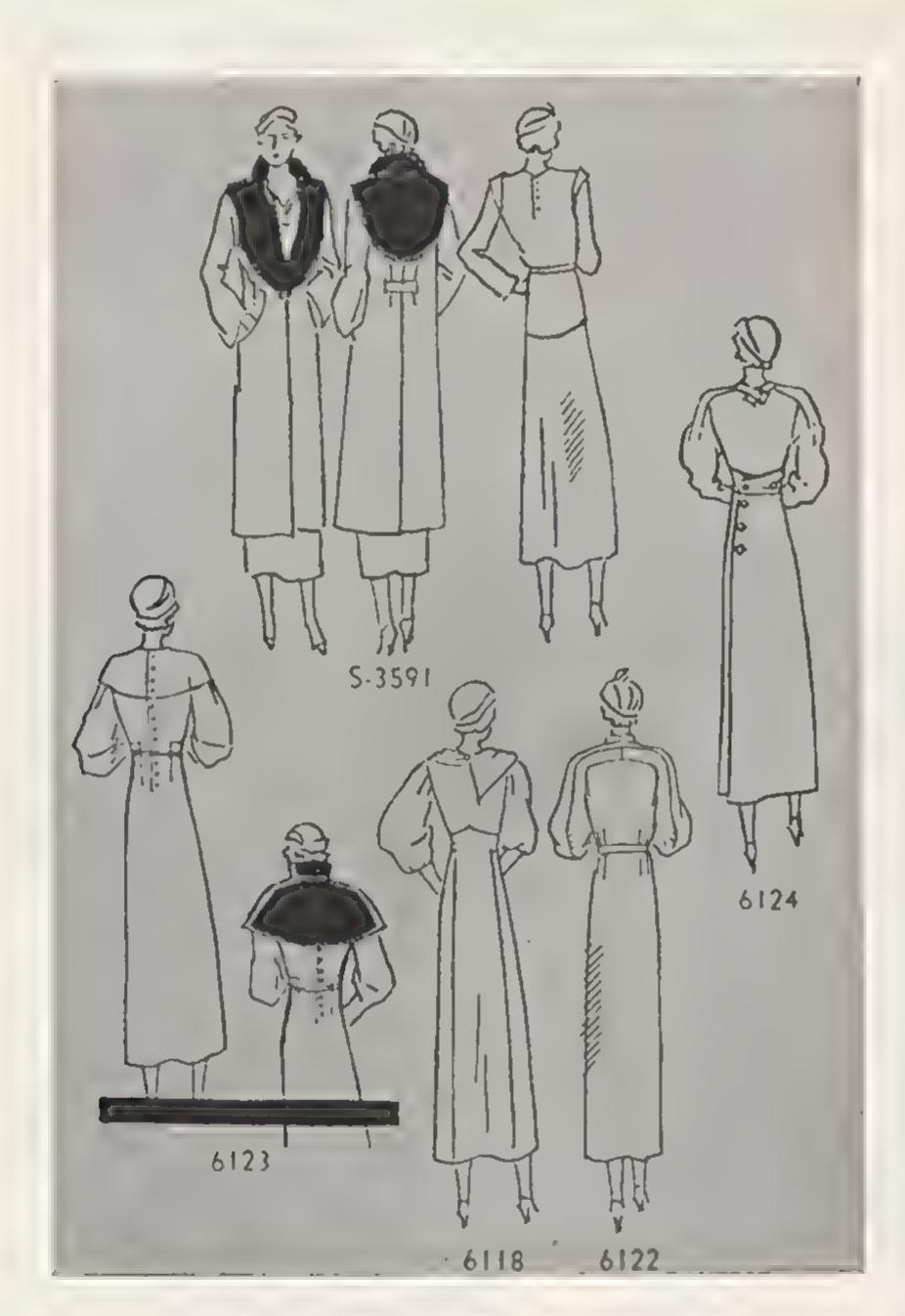
TUNE IN on Pond severy Friday -9:30 P. M., E. D. S. T. The program of continuous dance music rhythmed for actual dancing. Leo Reisman and his Orchestra-WEAF and N. B. C. Network.

SEND 10e (to cover cost of postage and packing) for free samples of Pond's four delightful preparations.

POND'S EXTRACT	COM	PANT,	Dept. J
110 Hudson Street			New York City

Name	
Street	

DESIGNS FOR PRACTICAL DRESSMAKING



Here are the designs shown on page 74, presented from another angle. You can see how smartly wide the shoulders are, how trimly fitted the ribs

HER DRESSING-TABLE

(CONTINUED FROM PAGE 78)

Elizabeth Arden has an unusually pleasant tooth-paste about which more should be known. It is one that Miss Arden herself discovered in Paris and liked so much that she brought it here for her clients. It is known as Savon Kenott and can be had in the original cake form in a funny little French box or in the newer paste form in a tube. It is smooth, thoroughly cleansing, and leaves your mouth feeling fresh. You can find it in department shops or in the Elizabeth Arden salons.

A brand-new lipstick is presented for your consideration by Harriet Hubbard Ayer. It is one of the worked-byone-finger variety that allows you to open and use your lipstick with one hand, while the other supports a mirror. On this one, which is a smart little accessory in black and chromium to complement the Harriet Hubbard Ayer vanity-cases and compacts, you push a little gadget and out comes your lipstick as a big surprise. The stick itself is of indelible or semiindelible variety, available in five good shades. It is priced moderately and can be bought in your favourite shop.

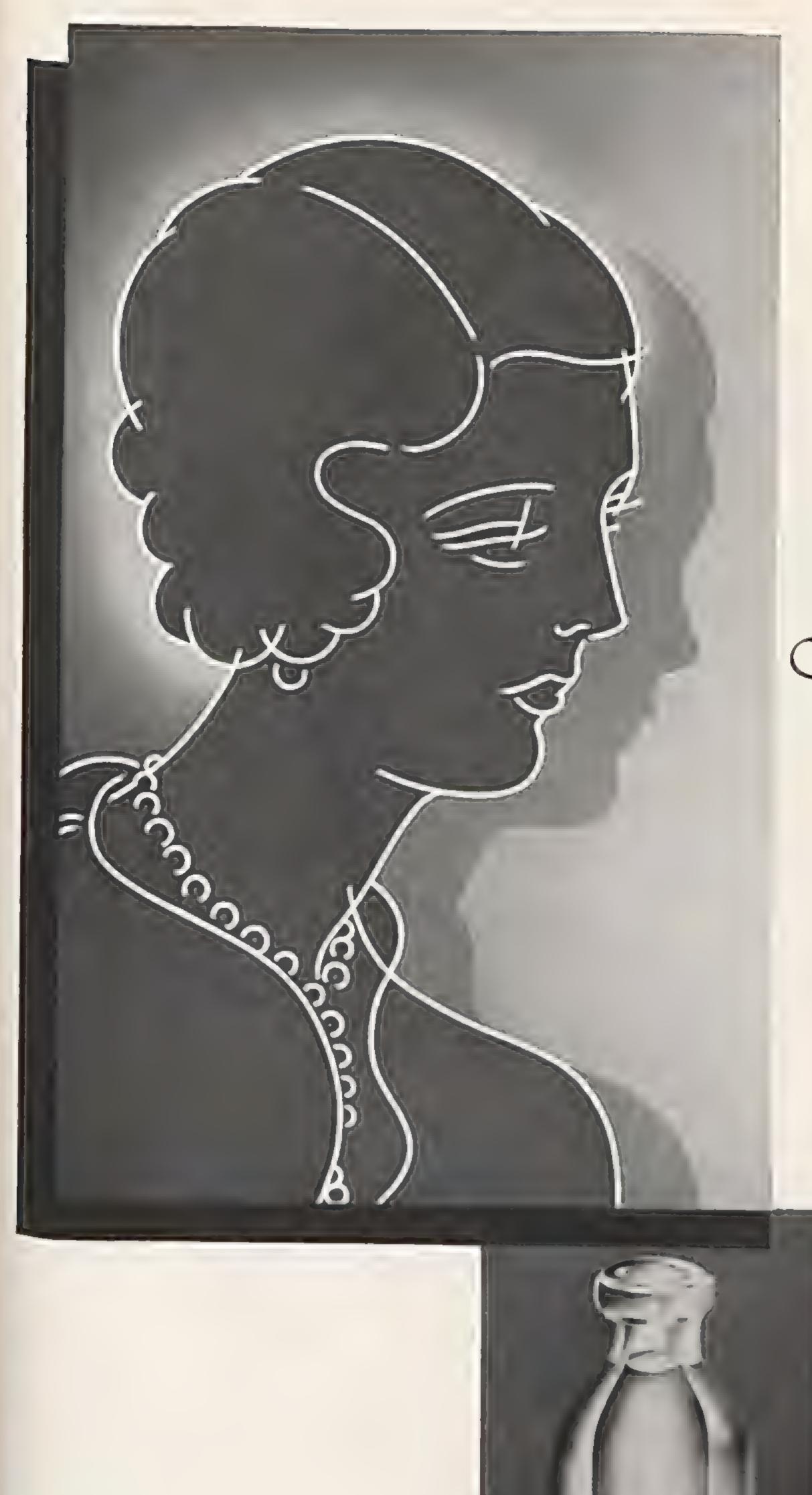
In this year of limited incomes, when many of us are keeping beautiful by our own fair hands, a simple and beneficial method of caring for the skin is dear to the heart. The Maria-Josefa trio of preparations is just this. Three squarish, non-spillable bottles are packed together compactly in a smart black-and-orange box that is ideal for travelling. There's a liquid

cleanser, a transparent mask, and a finishing lotion. The mask stimulates the circulation and is very pleasant to use for quick rejuvenations. It may be obtained direct from the maker.

Not more than half the charms of the new Lenthéric powder-box are discernible to the eye in the photograph on page 78. For this is one of the better boxes of the year, and the top is of "metalon," smartly done up in chromium and black. Of course, it lasts as satisfactorily as a regular pow der jar, and, instead of having to buy a new box when the powder is used up, you merely buy a new powder refill to fit under the cover, at a very moderate price.

If you are a lady who likes the little luxuries of life, Scandia-Jourde has one such for you in a new Creme pour le Bain. You smooth this creant on-all over yourself, or only on roughened parts—and hop into a warm tub. When you emerge, your skin is delightfully smooth, and there is the very faintest verbena-ish fragrance clinging about it. Another Scandia. Jourde contribution is a Lait de Beauté, intended for use on the hands. You wash and dry your hands care. fully, rub it in the Lait de Beauté, then wipe off any excess that remains, which it is safe to do, since chough has already been worked into the skin to leave it smooth and white. These can be purchased at the Scandia-Jourde salon on Madison Avenue. at Saks-Fifth Avenue, and at some other shops in the larger cities.





Have You Inoffensive Hair?

Hair beauty is more than wave, texture and highlight. Hair beauty is fastidiousness, too; the knowledge that your hair is gossip-proof in its immaculate cleanliness, its air of just-washed freshness. For you can't wear a hat, use a curling iron or enjoy normal pore action without your hair offending. Shampoos are necessary, of course, but to have sinless hair throughout the intervals between shampoos, ask your hairdresser to apply Houbigant's Lotion Individuelle as a last rinse. It perfumes the hair with delicate fragrances which endure, subtly, delightfully, until your next "appointment". Lotion Individuelle rids the hair of persistent grime, oil and soap residues which cling after the shampoo. And it softens the hair, making it supple, pliant, more receptive to the wave, which sets naturally, lustrous with sheen.

0 deurs

QUELQUES FLEURS . . . BOIS DORMANT IDÉAL . . . FLEUR BIENAIMÉE . . . ETC.

LOTION INDIVIDUELLE

OBTAINED AT AND APPLIED IN HAIRDRESSING ESTABLISHMENTS EXCLUSIVELY

HOUBIGANT

THE worst job on earth! That's what any woman says about washing dirry handkerchiefs.

Why inflict this repulsive job on yourself, or anyone else? It's entirely unnecessary. Use Kleenex, as so many other people now are doing. They started the use of this health handkerchief during colds - then found it impossible ever to return to the old, unsanitary way.

Daintier than handkerchiefs

Kleenex is made of softest rayoncellulose, in convenient squares, handkerchief size. These disposable

tissues are softer than any handkerchiefdowny, dainty, gentle, absorbent. And think how pleasant to use each tissue only once—selecting a fresh, clean one every time. This is possible with Kleenex, because of its low cost.

If you have been send-

ing washing out, you will find Kleenex a great saving over laundry bills. You can use many tissues for the cost of laundering one handkerchief.

Why do it?

KLEENEX

disposable tissues

and destroy

Try Kleenex for applying ointments and lotions; for applying cosmetics - and for removing them. Use Kleenex for baby's bibs and napkins, and for drying after the bath.

All drug, dry goods and department stores sell Kleenex.

Two sizes now available

Kleenex is now available in large

sheets-three times usual size. These larger sheets are convenient for guest towels and dusting! Kleenex also comes in rolls at 25c, in pink or white. For a free sample of Kleenex, write Kleenex Company, Lake Michigan Building, Chicago, Illinois.

'KERFS

are a formal version of Kleenex; exquisite tissues, smartly bordered ... 4 thicknesses instead of 2. Nice enough to appear as "regular" handkerchiefs or tea napkins. Box, 25c.

KLEENEX disposable TISSUES

(CONTINUED FROM PAGE 76)

home movies by about two-thirds. All this may sound too good to be true, but if you want the scientific reason back of it, here it is: This midget camera quadruples the number of motionpicture images recorded on a given sixteen-millimeter film (the amateur standard width)—thus achieving all these miracles. Personally, I think it is the eighth wonder of the world, and the Eastman Kodak people themselves are prouder of it than anything they've turned out since 1923. My advice would be to go around and look at one and let a real, mechanical, masculine mind tell you more.

- Peck and Peck have a dog blanket made of heavy wool in a variety of tarlatan plaids. The amusing thing about this is that the plaids match the regular, human suits of tarlatan plaid to be found in the same shop. The blankets are, of course, for Scottie dogs, and very smart you would look, walking out in the crisp autumn with your Scottie, dressed like twins.
- Notes composed while looking at clothes at Mrs. Franklin, Inc. Black, brown, and white knit two-piece dress, having a collar and cuffs of stiffened white crochet, perfectly lovely and the ultimate in rightness for the country. Also, a brown-and-beige diagonally striped knit suit, with a bright red knit blouse and scarf, one of the smartest things I ever saw. (Heavens, why isn't it mine?) A mustard-yellow and dark blue checked knit skirt, worn with a mustard-yellow buttonedup sweater and a heavy rough-knit dark blue cardigan. A black and terracotta knit plaid skirt and jacket, with a plain terra-cotta loose-knit blouse and scarf. (It's fine, it's divine, why isn't it mine, why won't Fate be kine, I am pretty sick of having to pine, this is the kind of thing I've wanted ever since I was nine, so raise the stein, to Mrs. Frankline.) A fitted top-coat of dark beige knitted wool flecked with yellow and orange, made double-breasted with smart, soft revers (and I have fears, that I shan't have anything as chic as this for years and years, I could break into tears.) And this, Lieblings, is the lowdown on how I amuse myself when I am looking at clothes to write about.
- · Hitherto, it has been assumed that there is no way to keep your hair in order in the evening if exposed to slight breezes short of wrapping a bulky muffler round the skull and securing same with a pin. You will be glad to hear that this condition has been alleviated. Franklin Simon now has a lace-mesh net which has an elastic to moor it to the head, but which avoids looking like something to dry your hair under by means of continuing down like a veil and hanging flirtatiously over the eyes, and also fluttering down in back. This description may be somewhat confusing, but a slight trip to Franklin Simon's will make all clear. The thing itself, called the Clochette, can be had in brown, blonde, black, or grey and costs, my public, no more than a single dollar.
- At Jay-Thorpe's, there are little podolacque watches that clip onto you anywhere you please—on the edge of your cuff, at your neck-line, or at

whatever point seems most convenient. Some are in plain colours, such as bright red or white, some in one plain colour with simple bands in another colour, like white on black or vice versa. One of the smartest is not podolacque at all, but natural grained wood-it couldn't be smarter. Because of the inexpensive materials of the cases, these really very good watches are far from expensive, and this solves the how-to-get-a-new-watch problem.

- Wayne Watkins is a small, but significant shop in the East Forties, full of hints for the horsy and especially interesting now that the time of the hunting of foxes is near. It can supply all riding and hunting needs, but the following items I noted down as being a little out of the every-day and therefore well to bear in mind: some short hickory riding-sticks, banded with silver, which are fantastically cheap and very, very smart. English sweaters for us girls, with turn-over collars-not turtle-necks, mind you, but split turn-overs, almost impossible to get in this country. Thin flannel stocks, dark brown and dark red with light dots on them, which are all the passion with 'untin' people for the pre-formal season; also some of figured challis. This shop has all kinds of marvellous materials for horseblankets, in your stable colour, with the monogram contrasting. And stable supplies, if such details interest you. Perhaps the crowning glory of Wayne Watkins is a wooden case that shuts up like a wardrobe and holds bridles and saddles and what-all inside. You put it on the back of your automobile (where it fits) and carry it to wherever you're doing your riding.
- Lilly Daché is a milliner on Madison Avenue, but there is more to it than that. There is a lot to it, for this is a very special shop, and one you shouldn't miss. Lilly Daché was originally with Agnès, in Paris, and her own things have the little note of gaiety, chic, and irresponsibility which made Agnès famous. To be concrete about it, a trip to her shop will disclose such temptations as these: a little turban made out of black satin and a new spongy elastic crêpe like mourning crape, which gives to the shape of the head. It has a bow of the satin in front, where trimming is smartest this autumn. A little black bicorne, with a butterfly made of magenta feathers sitting right above the eyes, with the hat cut away so that the feather edge comes against the forehead. One of the most amusing hats is one of red felt, like a helmet, short in front and long in back. with red feathers wrapped around the crown and a feather bow in front. Another hat slightly reminiscent the classics is a brown felt hat, very shallow, with a tiny brim and bows at each side, like wings. For sports, this shop has round-crowned sailors with stiff, wired, not-very-wide brims, made of woven woollen in gmart and loud plaids. For the country. with tweeds, these are really perfect.
- Bergdorf Goodman has some Jow cut Oxford cut Oxfords made of a ribbed cotton called Durene, combined with leather, which which can be obtained in a Good Shade of Brown. Think that over-







Be Your Own Beauty Specialist

Just a few moments each day . . . at your own dressing table . . . is all the time it takes to bring back exquisite springlike delicacy after summer exposure. With gentle fingertips you can banish cloudy, uneven tan, and soothe sun-parched skin . . . so quickly, so pleasantly . . . and you know while doing it that there is no guesswork, no experimenting.

For many years, women have guarded their loveliness by using these famous HARRIET HUBBARD AYER preparations for home treatments . . . have proved that herein lie the essential elements for all skin beauty.

First, LUXURIA Cream . . . the foundation for beauty . . . to cleanse the pores and soften the sundried skin. Then pat on LEMON LOTION, which not only refreshes, but lightens the darkened skin. Finish with a thin film of BEAUTIFYING FACE CREAM, spread well over face, arms, neck. Watch it instantly smooth and whiten, giving that lasting, radiantly clear undertone.

If you have a sprinkling of freckles, use MOTH & FRECKLE LOTION for several nights, allowing it to dry on the skin.

And remember, always LUXURIA... the foundation for beauty. It is famed for its sweet purity, liked for its soothing richness, approved for its results by a whole generation of lovely women.

LUXURIA. 45c, 85c, \$1.95, \$2.75 LEMON LOTION. 85c, \$1.65

BEAUTIFYING FACE CREAM. 85c, \$1.65, \$4.40, \$7.15 MOTH & FRECKLE LOTION. 85c, \$1.65

"All for Beauty," a booklet telling you in detail the method and preparations for correct bome treatments, will be sent you free on request to HARRIET HUBBARD AYER, Inc., 323 East 34th Street, New York.

HARRIET HUBBARD AYER

BEAUTY PREPARATIONS

LONDON

NEWYORK

PARIS



Study of Miss Bubby Miller by Forbath & Rejans

They're inspired

THERE'S no doubt about it, hats are more fun this season than ever. Forward-looking, with the most becoming ways, they're neat, and impudent, and everything a hat should be to be really exhilarating. TALK OF THE TOWN, pictured above, is a stunning example. Its colorful bow is of glycerined (we said glycerined!) ostrich feathers. Of fine, soft felt, made as only Stetson can make a hat, it will keep that trim look and those lovely lines. You'll find a collection of Stetson hats in the better stores throughout the country.

JOHN B. STETSON COMPANY

358 Fifth Avenue, New York



INGENUITY BECOMES AN ART

(CONTINUED FROM PAGE 57)

about twelve dollars each for the pedestals; the paper and labour cost around thirty-five dollars more for the two. In an entrance-hall, these are smarter than smart.

Box-springs on coasters, and mattresses, make perfect beds. If bought in the usual sizes, beds may be purchased to fit them, later on. An oval bolster makes an excellent head-board, and it should be rather solidly stuffed, so that it will keep trim. Pillows are kept in a closet by day. There should be a well-fitted cover for the spring, finished with a valance reaching to the floor. The mattress is placed on this, and the bedspread made large enough to reach just below the top of the valance.

It has been a long time since we admitted wicker chairs into town rooms, but now there are several basket chairs that are both comfortable and convenient, well worthy of replacing expensive upholstered ones. In light, chintzy rooms, these chairs are excellent. They are quite in harmony with good mahogany furniture, though they would be a little unfriendly to velvets and damasks. I have used them in an apartment opening onto a terrace, in combination with chintz and linen and a few pieces of old furniture. Four of these chairs cost about the same amount as one large upholstered chair. The caning should be of the old French variety.

Another useful idea is to place a pile of three cushions, solidly stuffed, the sides squarely boxed, on each side of a fireplace. At a large and informal party, they may be separated, and six people may sit happily on them.

A TWO-FACED APARTMENT

One apartment that I furnished recently has two distinct characters, one for summer and one for winter, and this was achieved without losing sight of the necessity for economy. The apartment consists of a living-room, library, dining-room, hallway, and two bedrooms. Our client was inclined to white rooms, but was persuaded that shades of grey, from the palest to the darkest, would be a little more original and a much better background to work with.

The living-room has pale grey walls and trim, a dark grey carpet, and Venetian blinds in the pale grey of the walls. In summer, no curtains are used, but a valance of blue silk is draped across the top of the window. hanging down the sides in deep folds about twenty inches long. Later, when the room is put into its winter dress, this blue valance, which is easily hooked on, will be replaced by one of strong yellow satin, and long curtains of yellow silk will be hung under it. A grey fur rug comes out of its hiding-place as a hearth rug for the winter. The summer sofa is an inexpensive one upholstered in blue-and-grey flowered chintz, and, in winter, a slipcover of yellow damask goes over it. At the fireplace are two small chairs upholstered in grey-and-silver brocade, which had its source in an old evening wrap, ripped up and used as upholstery. These chairs wear slipcovers of blue-and-grey chintz for the summer and are uncovered for the winter. There is a big chair covered with dark grey velveteen near the windows and a number of side chairs and armchairs of wood and cane, which have slip seats that are easily interchangeable. Over the mantel is a large sheet of mirror plate fastened to the wall with glass rosettes, without a frame. Over the large sofa opposite, there is a photo-mural of classic Greek figures, in shading greys.

When a large wall-space is to be filled, there is nothing finer than a photo-mural copy of a good picture. This will be your very own, if you chose some favourite print or photograph that you would like to have enlarged. In one room, a panel five feet high by three feet wide was framed with a wall-paper border and given a bright blue stripe to connect picture and border. (You can see this in the lower photograph on page 57.) Total cost, around seventy-five dollars!

In this living-room, I used the new, dark mirroring called gun-metal, in several ways. Two large squarish fish bowls were bought, and two slightly smaller ones. The larger ones were mirrored in the gun-metal colour, and the smaller ones were placed inside to hold flowers. A pair of lamps was made out of plain glass vases, also mirrored in gun-metal, fitted with palest grey paper shades in summer and yellow silk ones in winter.

The library adjoining this room was painted in a very dark grey, a carpet in the same shade being used. In sum mer, this room has curtains of green, grey, and white striped awning cloth with broad tin cornices painted green. In winter, these curtains are replaced with others of grey plaid wool, of the type that tailors use for men's goll suits. A fringed valance of the wool covers the tin cornice. The large sota and two chairs are covered with this same checked wool and have summer covers of chintz covered with green leaves. At the hearth, in winter, there is a small quilted rug of which I am very proud, inspired by a lovely one in a little salon in Comte de Beaumont's beautiful house in Paris. The original rug was a quilted pad of very dark brown velvet. Ours is made of a wine-red velveteen quilted in bright red in a conventional pattern. After the quilting, it was lined with a rub bery material often used under Aubusson rugs, so that it would not slip.

DISTINCTIVE COLOUR SCHEMES

The furniture in this room is a mixture of mahogany and walnut. Two lamps of dark green tôle (costing around twenty dollars each) have green tin shades with Greek key borders painted in pale grey. On the large drum table, which has a green leather top, there is a large lamp made of a common earthenware jar, with pleated shade of red paper tied with pleated shade of red paper tied with a red ribbon. There is a lot more red in the books in the room. Set in a red lacquer moulding over the mantel piece is a photo-mural enlargement of an old map.

The hall, which connects the dining-room, living-room, and library, painted a medium grey with the trip dark marbleized rather crudely in grey, light grey, and cream colour, thus tying together the rooms open thus trying together the rooms open get in grey. (Continued on page go)

TEENS - TWENTIES - THIRTIES - FORTIES

Which star is nearest
your age?

VIRGINIA LEE CORBIN "I'M 20" JEAN HARLOW "I'M 27" DOROTHY MACKAILL "I'M 28" ILSE MARVENGA

"Beauty is not a matter of Birthdays"

Screen Stars declare—and these pictures prove it

Which one of these lovely favorites is near your age? Do you, too, know that beauty is not at all a matter of birthdays? "We must keep youthful charm right through the years," the stage and screen stars say—"in spite of birthdays!"

Looking at these recent photographs you want to know their secret! "To keep youthful charm you must guard complexion beauty very carefully," they declare. "Youthful skin is absolutely necessary."

How do these stars stay so ravishingly young looking? How do they guard complexion beauty? "We use Lux Toilet Soap," they say. "Regular care with this nice white soap does wonders for the skin!"

9 out of 10 screen stars use it

Of the 694 important Hollywood actresses, including all stars, 686 guard their complexions with Lux Toilet Soap. It is the official soap for dressing rooms in all the great film studios.

Why don't you try this gentle, fragrant white soap—start using it today!



Lux Toilet Soap



INGENUITY BECOMES AN ART

(CONTINUED FROM PAGE 84)

The dining-room is painted the cream colour of unbleached muslin, with a bare floor winter and summer. The summer curtains are made of candlewick bedspreads heavily fringed, one large bedspread costing around twelve dollars making a superb pair of curtains as thickly tufted as a cocoanut cake. In winter, these curtains are replaced by heavy cream coloured serge ones trimmed with borders of bright Prussian-blue fringe, six inches deep. The mahogany chairs have seats of bright Prussian-blue imitation leather, which matches the blue in the Rockingham china that fills two hanging sets of shelves. In summer, the chair seats are slip-covered with plain unbleached muslin edged with a deep cotton fringe.

Another source of great pride is the screen devised for this room. A modern Coromandel was purchased for about two hundred dollars. It stands almost the full height of the room and has twelve narrow panels. The designs of these screens are incised and are usually painted in polychrome colours on the black ground. On this one, we painted out all the decoration, using white and sky-blue, with occasional touches of the bright Prussian-blue. The effect is marvellous. So severe is the colour scheme of this room that any mass of bright flowers brought into it gives a shock of pleasure.

The main bedroom has two beds and is the master's bedroom, the other bedroom being used by the mistress as a sitting-room. The floor of the main bedroom has a summer covering of old-fashioned cream coloured matting, the walls being painted in the same peculiar greenish-cream. The summer curtains and chair-coverings are slipcoverings of a mattress ticking in tan with wide, light green stripes. In winter, long curtains of common red flannel of the old-fashioned underwear type are used. The one large chair is upholstered in the red flannel, which is concealed in summer by the striped ticking. A large square of red carpeting bordered with fringe is placed on the matting in winter.

The little sitting-room is really the most charming room in the house. Here, we had the problem of using an old carpet that was too spotted to be agreeable and too good to be thrown away, so we used it as a lining to a carpeting of deck canvas. This was painted dark brown and crisscrossed with white stripes about an inch wide, leaving brown spaces about twenty inches square. An old-fashioned German painter cut stencils for us, making two designs for the alternate

squares. In one square, we stencilled a wreath of pink leaves with a white butterfly in the centre, and, in the alternate square, we stencilled a large white bird with four pink leaves in the corners. A more charming floor covering you can not imagine. While we planned it as a summer affair, it is so well liked that it will stay down for all seasons. The walls were painted white, and, in summer, there are pink linen curtains with valances made of two broad brown-and-white ribbons pulled across and loosely knotted, with the ends hanging down.

So successful was this floor that we were asked to copy it in a Southampton house, in a morning room all dark green and white. Here, the design is painted on the wooden floor, with white checks on dark green, the squares stencilled in apple-green and white.

But to return to our bed-sitting-room—in winter, brown velveteen curtains edged all around with a large pink rope are used. Lengths of the velveteen, eighteen inches wide and rope-bordered, make looped valances, and rope, knotted chain fashion, makes the tie-backs. In summer, plain white paper lamp-shades are used on white vases, and pink silk petticoats with elastics in the tops are put over them in winter.

The day-bed in this room is made of a box-spring and mattress covered with pink cotton velvet, with cushions of pink silk dress material flowered in brown. A slip-covering of white sateen covers the whole bed in summer, and the pink-and-brown pillow covers are taken off and replaced by white washable silk ones.

We rather spread ourselves on the two little chairs, costing around twenty-five dollars each, that we used in this room. We bought several bolts of five-inch brown moire ribbon and an equal amount of brilliantly flowered ribbon with pink flowers on a white ground. First, an exact pattern for upholstering the chair was cut, and then these ribbons were whipped together, making a broadly striped up holstery that is completely charming. In summer, these chairs have slip covers of the white sateen, which does not wrinkle and is easily cleaned. On the walls are a few modern French prints, amazing copies of Cézanne and Dufy and Rousseau, placed under large white mats and covered with sheets of glass, held in place by nickelled clips, no frames being used. These prints cost from twenty to thirty-five dollars and look so like originals that it is necessary to touch the paper to be sure it isn't painted!

ANSWERS TO CORRESPONDENTS

Information Service answers to questions on social conventions and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the be-

ginning or at the end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed be cause of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of may require a considerable amount of research to answer adequately.

(3) Unless especially requested is keep a reply confidential, Vogue privileged to publish any inquiry and answer of interest to its

No woman should gamble

with the best years of her life...

How to guard the 3 telltale places where age shows first. Dorothy Gray's simple, inexpensive home treatments protect your youthful charm

Today no woman need suffer the fears of the women of yesteryear—no one need fade at forty. Prolonged youth is a fascination every wise woman can achieve!

This is a day of advanced artistry in age prevention—a climax of years of studious labor by internationally famous skin specialists. Of

them, none stands out more prominently than Dorothy Gray. She was a pioneer.

Regardless of how far you may be from Dorothy Gray's famous Salon, you can now receive its precious benefits right in your own boudoir—quite economically because of assured efficiency.

A woman of rare analytical qualities, Dorothy Gray was, as you know, first to localize the 3 telltale places where age commences to encroach upon youthful charm. Then she led in the creation of preventives and correctives assembled in specific treatments.

Now, these same treatments, once confined to the famous Fifth Avenue Salon of Dorothy Gray, are available for easy use in the home not new, experimental, but long proven effective.

They are simple and effective, requiring but little of your time each day to combat lines at eyes and mouth, a double chin, a crêpy throat. These home treatments offer real economy, compared to Salon treatments.

In addition to these three primary treatments, other specialized preparations are available for every facial difficulty, as are Dorothy Gray's naturalized cosmetics.

To share in the happiness Dorothy Gray has brought to countless women, send today for her book (free). Study it with mirror in hand, then go to your nearest fine shop for the exact treatment preparations needed.

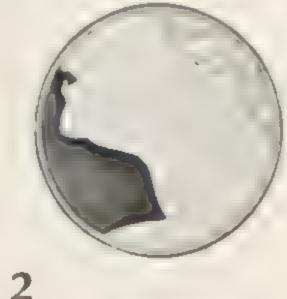


683 FIFTH AVENUE / NEW YORK CITY/ Dorothy Gray Salons are located in New York, Paris, Chicago, San Francisco and Los Angeles.



FOR LINES AND WRIN-KLES: Cleansing Cream, Orange Flower Skin Lotion, Special Mixture, Special Toning Oil, Eye Wrinkle Paste, Patter, Astringent Cream (or Astrin-

gent Lotion if skin is oily).



FOR A DOUBLE CHIN: Cleansing Cream, Texture Lotion, Suppling Cream, Patter, Astringent Cream (or Astringent Lotion if skin is oily), Chin Strap.



FOR A CREPY THROAT:
Cleansing Cream, Orange
Flower Skin Let in Spr
cial Skin Cream, Patron.
Circulation Organist Assembly Cream (or Astrongent Cream (or Astrongent Lotion if skin is oily).

WYNN RICHARDS

D. G., 1932



Delman insists upon having his designs executed by hand under his own supervision to develop all the loveliness of his original conception. And, because they are hand-made, Delman shoes fit beautifully, retain their shape longer...priced modestly for those who demand the finest.

• ROXANE OXFORD in black, brown or wine suede combined with matching Calcutta Lizard, piped with blending silk kid.

DELMAN

Delman Building · 558 Madison Ave. · New York

SOLD EXCLUSIVELY BY THE BETTER STORES IN PRINCIPAL CITIES

IN THE VICEREGAL MANNER

(CONTINUED FROM PAGE 65)

popped up to let you have a shot at him with baseballs. You remember a particularly successful little friend, the envy of every one, who closed in on the poor Negro, and finally got him, only to be carried away—a thrilling, but undignified fiasco.

Another dance begins. Accompanied, perhaps, by Lieutenant Donald Fuller, R. N. A. D. C., who is the son of Admiral Sir Cyril Fuller, Second Lord of the British Admiralty, you take a stroll through the halls to a room where sandwiches, cakes, and fruit cup are being served. Everywhere, there are masses of lovely flowers; peonies in vases and pots of pale pink and white spiræa, sent down from the greenhouses of Rideau Hall, in Ottawa.

The Governor-General's Quarters were redecorated when the Willingdons were in office and Colonel Humphrey Snow was Comptroller-ofthe-Household. He and Lady Willingdon, together, bought the new hangings and some very rare wallpapers. The ballroom has tall windows hung with heavy turquoise brocade, with a suggestion of plum coloured flowers, and small gilt chairs and low stiff sofas stand against the walls, carrying out the same colour scheme. The dining-room wall-paper is very old, with a harbour scene done in terracotta. (Before Lady Willingdon took such an interest in the Citadelle, it was becoming rather dilapidated, and it was even noised abroad, most sacrilegiously, that the Duke of Devonshire had to sleep with an umbrella over his head.)

As you get back to the ballroom, you hear the strains of "God Save the King"—marking the end of the evening. You shake hands with Their Excellencies and make another curtsy. The long halls to the cloak-rooms sometimes contain two or three dogs, who have escaped to come to the party. Captain Mackenzie's golden Labrador is the only one at the Citadelle, this year. He stands at the door with the A. D. C.'s and sees people into their cars with a grave manner, as though feeling the dignity of his position.

OFFICIAL PARTIES

When Their Excellencies are in residence at Quebec, there are official entertainments given for them by the Lieutenant-Governor and Mrs. Carroll at "Spencerwood." This is the Quebec Government House, and it is a lovely, stately place with terraced lawns stretching down to the cliff above the river; the same cliff up which General Wolfe climbed nearly two hundred years ago, to capture Quebec for the British. The broad verandas and the large rooms of the house have seen many balls for Royalty. Four years ago, both the Prince of Wales and Prince George stayed at "Spencerwood." At the ball given for them, every girl that the Prince of Wales had ever admired, in the whole of Canada, was present, decked out in her best-annoying, from a purely local view-point, to the great undancedwiths, but very fascinating to watch. The Prince has excellent taste.

Among the Quebec people who have entertained the Bessboroughs, since their arrival, are Lady Price—always a charming hostess—and Lady Price's son and daughter-in-law, Colonel and Mrs. John Price, at Valcartier. The tea at Valcartier was on one of those blue, clear days, when this lovely place looks like no other place on earth—bright blueness everywhere in the mountains around, and purple patches cast by small clouds onto the hills. In relief against all this colour are the grey house and, in front, the polo fields. Colonel Price started the Valcartier Polo Club, and the Governor-General and his party often watch the matches.

ENTERTAINING IN QUEBEC

There are other charming hosts and hostesses on the other bank of the Saint Lawrence River; among them, Mr. and Mrs. Ian Breakey, who have given several tennis teas and whose "Murder Parties," last year, were famous. Mrs. Breakey is one of the few people who can successfully wear a hostessgown at her dinner-parties. A black velvet one, medievally inspired and embroidered with seed-pearls around the neck-line, recently made history in these parts. Her house is one of the prettiest in Breakeyville-a henna-brown outside, and, inside, with walls of a delectable plaster, like Edinborough rock-candy. A sister-inlaw, Mrs. Colin Breakey, also has a fascinating house near-by, and further away is the very old seigniory of the de Lotbinières. Like "Breakeyville," the address is "Lotbinière."

These estates in the country are rather like the English county estates. They are not country houses, used merely as jumping-off places to the nearest city, but are permanently lived in and full of authority and tradition-The de Lotbinière seigniory dates back to 1672 and was granted by Louis XIV. to the de Lotbinière family. Mrs. Alain de Lotbinière is a tall, attractive Southerner. Another very old estate is that owned by the Atkinson family, in which the older Mrs. Atkinson has lived like the traditional grande dame ever since her marriage. One hears that she has never been seen walking in the village, but only appears driving in her carriage. One of her daugh ters-in-law, Mrs. Stewart Atkinson, is a sister of Edmund Burke, the singer.

Sometimes, the Governor-General drops in casually for tea at some country house, near Quebec, while motoring. This can be very shattering to the servants, who are suddenly faced with the problem of a large, important car, with a crown on it, sitting at the front door—and nobody at home—perhaps not even a bun in the house! Less unexpectedly, Their Excellencies usually pay a few visits elsewhere in the Province. Murray Bay is made more interesting than ever, for a few days days each summer, by their arrival Lord and Lady Willingdon liked it so much that they stayed there for over a week. The Viceregal suite in the new Manoir Richelieu is very attractive tive, with a charmingly decorated sitting-room and two large bedrooms.
Their Main time large bedrooms. Their Majesties, the King and Queen of Siam, spent several days at the Manoir, with their suite of twenty six people. They had to have the top floor, as, in their country, no one must speed above Royalty. (Continued on page 90)



Priced at \$55, plus installation

Bring that novel, smart, modern tone to your bathroom, downstairs lavatory and dressing room by modernizing with the new Stardard Tubular Lavatory. It costs so little now to install this attractive fixture, with frame in Chromard... glittering...non-tarnishing...rustless. It is the last word in efficiency and cleanliness.

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AMERICAN RADIATOR COMPANY

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Priced from \$195 Owner, planta saturbations.



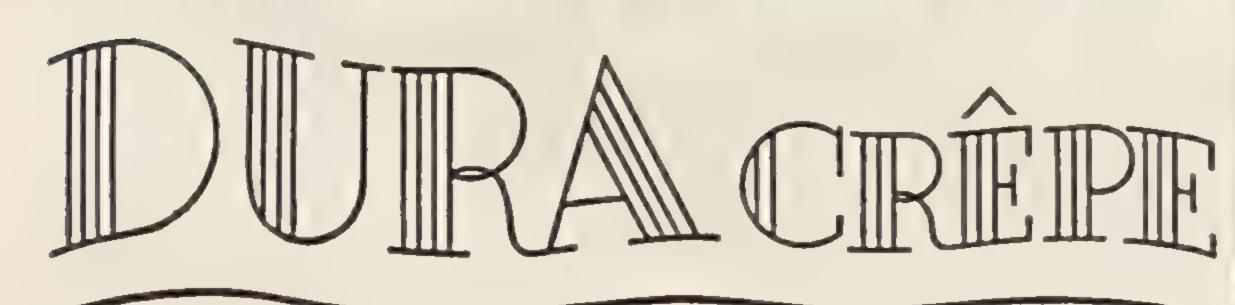
THE LATEST FROM BUTTERFIELD

DURA Crêpe—truly a fashion achievement! A rarely fine, full-bodied Rayon crêpe at moderate cost with all the richness and beauty-durability of luxury fabrics. An unweighted crêpe that responds to repeated washing with guaranteed colors; that rejoices in fine needling without pucker or pull; that meets every modish demand for plaids, stripes, diagonals and tailored effects in Brioni Blue, French Navy Blue, Bordeaux Red, Rustic Green and Brandy Brown—truly a Butterfield masterpiece in fabrics of fashion • Ask for DURA Crêpe in the wash goods department of good stores and look for the label when you buy ready-to-wear.

Butterfield on a fabric is a quality guarantee.

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BUTTERFIELD'S





Pyjamas No. 3229—Twopiece flannelette pyjamas; long or short sleeves. Designed for sizes 6 to 14 PLAY SET No. 3228—We suggest this as something to make as a gift. Designed for sizes 2 to 6



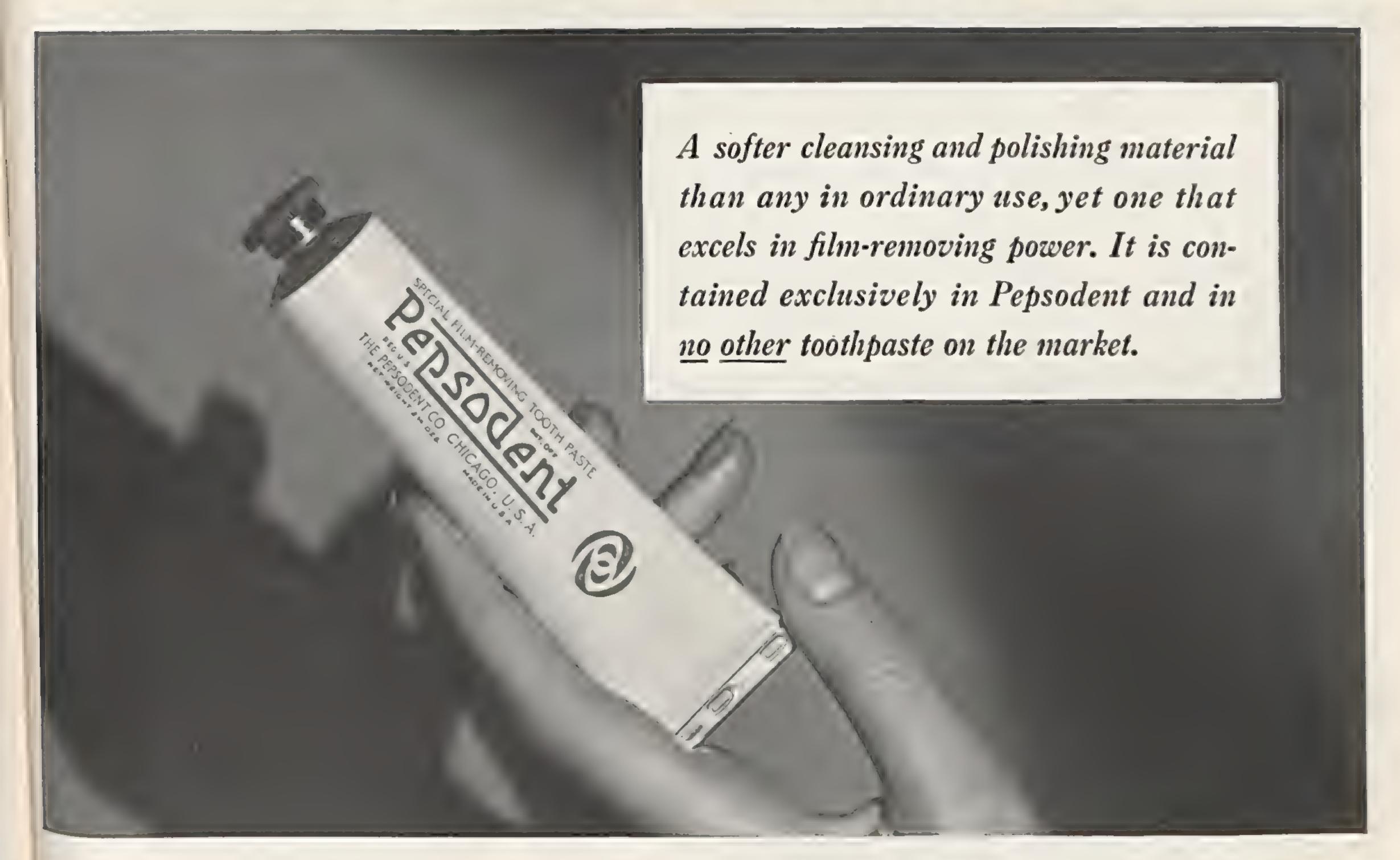
FROCK No. 3225—Printed dress with wide shoulders; sleeves optional. Designed for sizes 10 to 14

FROCK No. 3227—Wool dress; detachable piqué trimming; bloomers. Designed for sizes 6 to 14

FROCK No. 3225—Crêpe de Chine version; ribbon trimming; no sleeves. Designed for sizes 10 to 11

FROCK No. 3226—Crêpe de Chine party dress with cape collar and yoke. Designed for sizes 4 to 8

Many toothpastes sought it... Pepsodent found it!



THIS winter you read the announcement of a notable new discovery—
a revolutionary cleansing and polishing material contained in Pepsodent Toothpaste. What made it utterly different from all others was: (1) that it was more effective in removing film; (2) that it was twice as soft as that in common use. Pepsodent chemists had solved the problem they began eleven years ago.

Pepsodent—the special film-removing toothpaste—brought a new meaing toothpaste—brought a new meaing

Fight film on teeth

the dental profession believes that to the dental profession believes that to the teeth thoroughly is the sole of any scientific toothpaste. It is our view, also.

aque that Pepsodent Toothpaste was recially developed. Its first claim to binction is that it does remove film or bacterial does remove film or bacterial developed. Its first claim to binction is that it does remove film or bacterial developed.

nary method. Film forms on teeth in gelatin-like coats. In this filmy coating are germs producing powerful acids. These acids dissolve tooth enamel, destroy the part beneath and finally reach the nerve. That's why film must be removed morning and night.

Film makes teeth unattractive by absorbing ugly stains from food and smoking. It clings stubbornly to the teeth and defies all ordinary ways of brushing.

A notable discovery

Pepsodent's new cleansing and polishing material removes film far more thoroughly. No other toothpaste contains it—hence no other can give the same results. As it removes film it polishes enamel to higher brilliance... gives an entirely new effect... a sparkling glaze. And this unique power combined with super-safety makes Pepsodent America's outstanding dentifrice.

Amos 'n' Andy are brought to you by Pepsodent every night except Sunday over N. B. C. Network.

1. Remove film—

use Pepsodent Toothpaste every morning and every night.

2. Eat these foods—

one or two eggs, raw fruit, fresh vegetables, lettuce, cabbage or celery. One-half lemon with orange juice. One quart of milk, and other food to suit the taste.



3. See your Dentist-

At least twice a year.

He can detect the beginning of trouble. He can stop it then at small expense and no discomfort.



E PEPSODENT TWICE A DAY-SEE YOUR DENTIST AT LEAST TWICE A YEAR

A SECOND LOOK AT COUTURIER DESIGNS

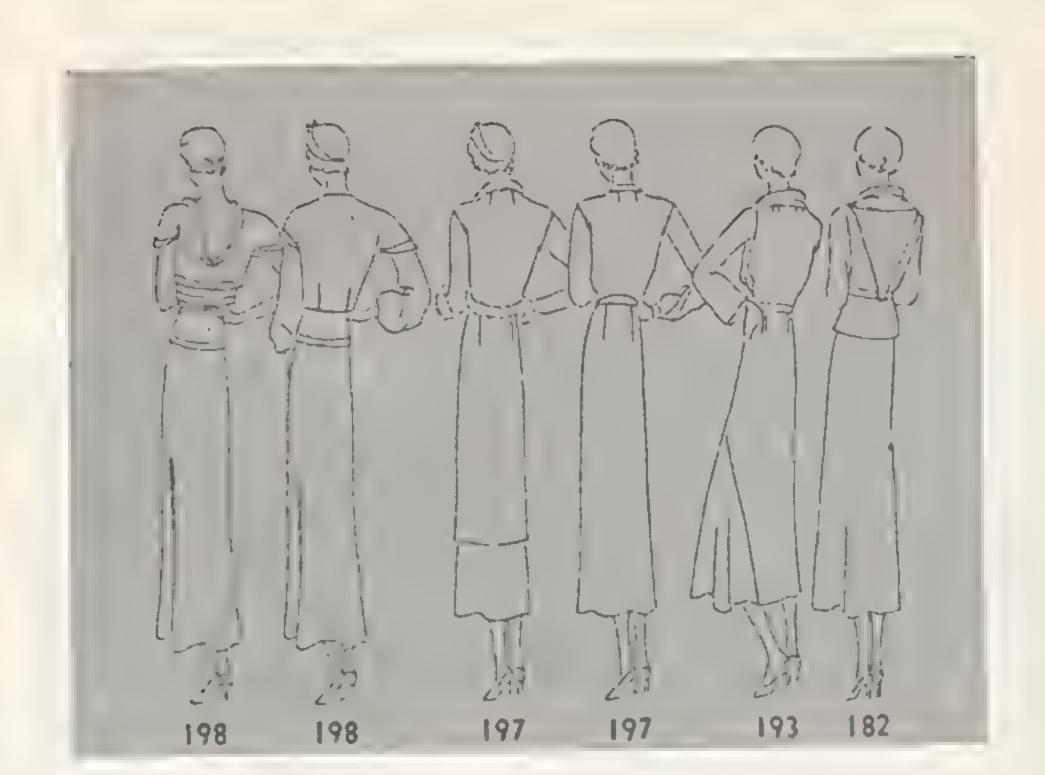


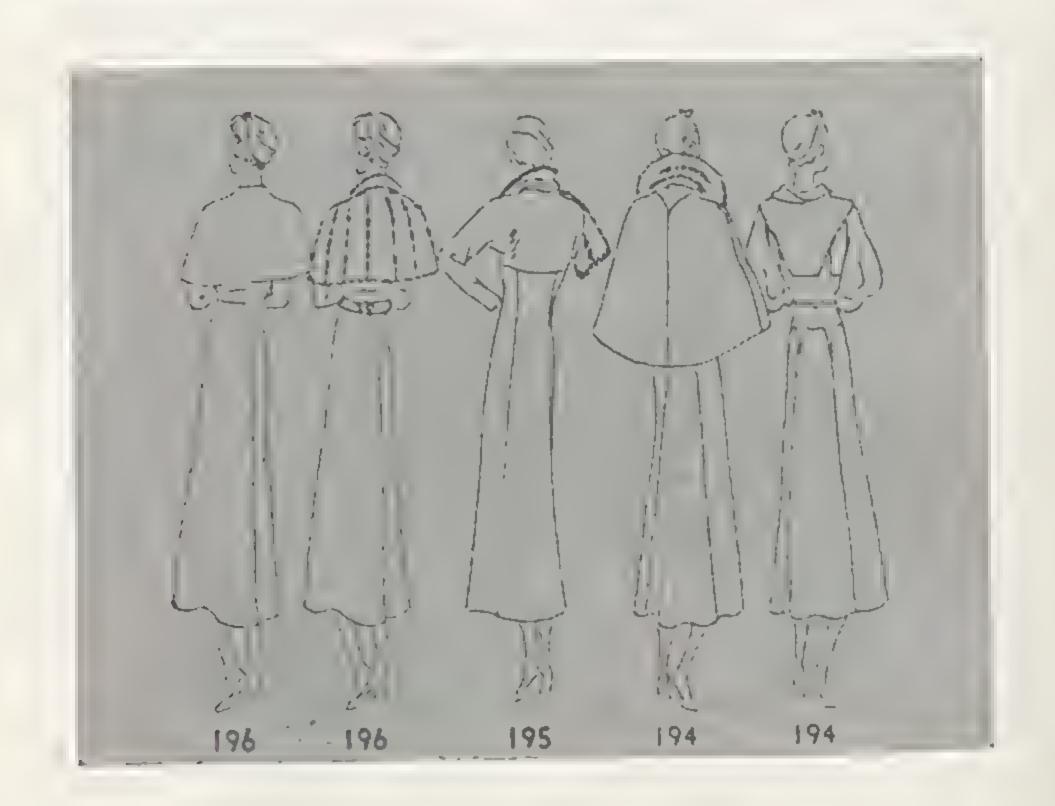
Whiting & Davis

Mesh Bags and costume jewelry by Whiting & Davis may be seen at leading jewelers and jewelry departments. This season no costume is complete without the compliment of these smart new fashions by the designers of Whiting & Davis-and prices are most moderate. Ask to see the new TILE MESH combination set-Mesh Bag, Collar-Necklace, Girdle and Bracelet. "Hand in Hand with Fashion"

WHITING & DAVIS COMPANY

Plainville (Norfolk County) Mass.





Above, you can see how the new Couturier Designs (also shown on pages 72 and 73) look when they turn their backs. Nos. 196 and 198 are designed for sizes 14 to 20 and 32 to 38; No. 197 for sizes 34 to 40; No. 193 for sizes 34 to 42; Nos. 182, 194, 195 for sizes 32 to 40

MANNER T.HE VICEREGAL IN

(CONTINUED FROM PAGE 88)

visited by the Viceregal party is the Seigniory of Murray Bay. It was inherited by Mrs. Archibald Grey and was granted to the Nairns, by George I. In the cellar, there are still traces of the blood of a white man who was massacred by Indians. The house is full of quaint and beautiful old things: among them -old, old playing-cards, very large and painted by hand. In the attic, there are boxes and boxes of clothes that belonged to the ancestors of the family-enough to dress all the children in Murray Bay for masquerades. There is, also, a miniature of Bonnie Prince Charlie signed "With affection and thanks." This was presented to the beautiful Christine Nairn, who saved his life in Scotland. She threw herself in front of him when some one tried to stab him, and the knife went through her arm.

Another Seigniory near Murray Bay is Mount Murray, owned by Mr. and Mrs. Francis Cabot, now of New York, but formerly from Boston. Mr. Joe Choate, whose distinguished grand-

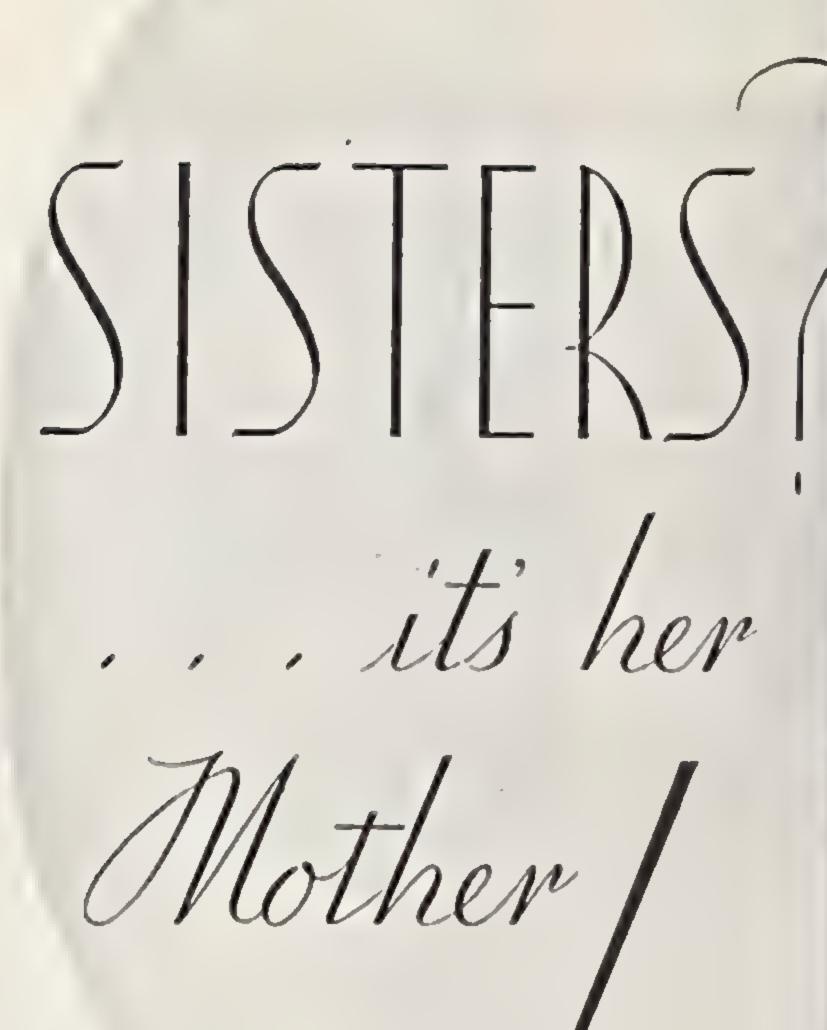
A very old and interesting place father is remembered as a popular Ambassador to England, is often at

their house. Leaving Murray Bay, Their Excellencies go to Cacouna on the other shore to visit Sir Montagu and Lady Allan. There are other Quebecers, 100, who spend the summers in Cacouna, among them, Mr. and Mrs. Frank Ross and the Gordon Rosses. While the Bessboroughs were staying with the Allans, Madame L. A. Taschereau, the wife of the Premier of the Province, gave a large tea for them at the Pointe, Rivière-du-Loup.

In the middle of July, Their Excellencies said farewell to Quebec in returned to Rideau Hall in Oligan. They left earlier than usual so that they could be in Ottawa for the Imperial Conference this year, and the people in Quebec gave them up reluctantly, though only temporarily. Every one regrets that official parties are over until another season. Democracy may have its moments, but Canada would be lost and unhappy without her "Royal Family" to look up to. to bow before, and to discuss.

NEW YORK

CHICAGO





I They're great friends, these two...doing everything, going everywhere together. People think they're sisters—for mother has wisely safeguarded her youth. She has never let gray hair set her apart from her daughter—make her a member of the "older generation."

. . . Today there's no need to tolerate gray hair, that makes you old and faded before your time. Notox, the new scientific hair coloring protects you from dreaded Heartbreak Age. It keeps you young, lovely, in the swim!

. . . . Notox is undetectable—totally different from those antiquated "hair

dyes" that were rightly considered objectionable. Instead of crusting the hair with a surface plate of dye, Notox gently penetrates the hair and colors it inside the shaft where nature does! That's why Notox never looks artificial. Your hair remains beautifully soft, fine and lustrous. Wash it, wave it, expose it to the sun all you like—Notoxed hair retains its natural, even shade as permanently as nature's own color!

. . . . Better hairdressers always apply Inecto Rapid Notox. Resent a substitute— a like product does not exist. Buy it at smart shops everywhere.

• • Send for free copy of the fascin-at ing booklet "HEARTBREAK"

AGE"—and avoid that unhappy time!

We will give you,
too, the address of a
conveniently tocated beauty shop
where you may
have your hair recolored with Notox.

Write Dept. 8.
Inceto. Inc., 33 W.
46th St., New York.

Inecto Rapid NOTOX

COLORS . HAIR . INSIDE . WHERE . NATURE . DOES

JAECKEL FURS FOR

ADD FASHION TO QUALITY





Left - the cameracatches Miss Theresa Townsend wearinga black broadtail with sable . . Miss Marjorie Jones (above)chooses a Jacckel mink with a luxurious collar.

Now that pelts are so low priced, the clever woman is investing in Jaeckel fashion and workmanship, happy in the conviction that a Jaeckel hand-tailored coat will keep its shape and its beauty indefinitely.

Jaecke

546 FIFTH AVENUE . NEW YORK

T H E

(CONTINUED FROM PAGE 66)

Or have you ever flavoured the stuffing of your veal and chicken with their especial aromatic affinities? We even use them, sparingly, in the preparation of fish. Soft-shell crabs in an aspic which is flavoured with Madeira and a delicate infusion of tarragon is one of our specialties. But the crabs must be the tiny spidery ones that come in spring-time. If you try this recipe in summer, you must snip off the claws and the shell, no matter how soft.

As for this subject of sea food, we confess to a Latin enthusiasm for anything that comes out of the ocean. There is the splendid red snapper, which is delicious baked and served with tomato sauce in which mushrooms, onions, olive-oil, and nearly all the little ingredients of the herb garden are assembled. And there is a marvellous cold sea-bass with mayonnaise that the French do; and then, there are all the excellent little fresh fish which, done Meunière or simply broiled over a hot fire and served with fresh beurre maître d'hôtel, can not be surpassed.

If you have the real flair for cooking, why not prepare certain dishes on the table? The chafing-dish calls for an informal supper, it is true, but what pleasanter way is there to gather around you a few congenial friends?

CHAFING-DISH SUPPERS

Here at Ingleside, we have worked out the technique of the chafing-dish supper. If you are going to prepare a plat on the table, there mustn't be the slightest suggestion of confusion. Let the appointments be as exquisite as for a formal dinner, but without any ceremony. All tedious preliminaries should take place in the kitchen. The lobster or chicken meat should be cut up and picked over hours before and soaked in heavy cream just before the supper, when the cream is drained off and sent to the table to be used in the making of the sauce. The ingredients of the plat are displayed, like the cream, around the chafingdish on a huge silver tray at one end of the table. The chafing-dish has an old-fashioned alcohol flame. Flavourings are set out upon a smaller tray. Worcestershire is there, Escoffier, AI sauce, tarragon, mustard, paprika, all the seasonings, sometimes a tiny saucer of finely chopped herbs, and a flask of white cooking wine or Madeira.

When the brief drama of its career is ended, the whole apparatus is borne away into the pantry, out of sight. Nothing is left but an appetizing memory. A servant brings in the plates and takes them away when they have been used. Then comes the vast salad bowl with its own tray of seasonings, oil, vinegar, and its accompanying cold cuts or aspics, which will vanish in their turn. On the side-

board, a variety of things to drink are set out with different kinds of glasses. The guests leave their places at the table and wander over to make their own choice. A Macédoine de fruits, or frozen strawberries, or iced chopped melon, or what-have-you is also set out upon a side-table, where a cheerful coffee percolator murmurs that it is the benison of all good meals.

To return to the plat itself—if the guests are very few in number, the plutocratic lobster flambé au fin Champagne is perhaps the best and surest way to a succès fou. But you must have some cooking brandy and a cream so thick and luxurious that it will need no thickening. White meat of chicken cut up and cooked in butter and cream with a final yolk of an egg and sherry or Madeira, almost like a Newburg, is simpler. Welsh rarebit is temperamental, but it has its devotees. Or you might brown parboiled sweetbreads in butter with a tablespoonful of grated onion and stir in your cream slowly until the sauce turns to a beautiful pale gold. Equally successful are fillets of sole prepared in the kitchen and brought hot to the table to be clothed in a lobster sauce that you have made on the chafingdish-of small pieces of cooked lobster, shrimps, mussels (if you can get them), a few fresh mushrooms, and a truffle or two cooked in white wine and a little cream.

In all these dishes, the sauce is the thing. It takes courage and persistence to achieve it, not to mention a touch of inspiration. But it was a wise old gastronomist who said, a long time ago, "Sauce is to the stew what physiognomy is to man. It gives the colour, the spirit, and the life."

THE FRIENDLY ART OF COOKING

There is something very humanizing about the actual performance of cookery. It loosens the bonds of conversation and makes ideas flow. Perhaps that is why these informal suppers have so often become brilliant memories. But with more than wifely admiration, I must render unto Cæsar the tribute which is Cæsar's. The master of Ingleside is a truly remarkable cook. It is the élan with which he carries it off. Many people can cook well. A few can talk well. But how often, I ask of you, will you come across any one who can match stories with Frank Crowninshield, crack jokes with Charles Hanson Towne, argue with Philip Barry, discuss philosophy with Julia Peterkin or Edna St. Vincent Millay, or lay down political law to any Republican or Democrat present, the while quietly putting together a complicated combination of things to eat, which in a few moments will tempt the soul out of your body and literally melt in your mouth?

Vogue will be glad to send you upon request a booklet, "Give Beauty a Hand," which discusses the care and beautifying of the hands, arms, and finger-nails. Address Vogue's Beauty Editor, Graybar Building, Lexington Avenue at Forty-Third Street, New York City



Cord-an umbrella smartly simple in design

This fall it's the little things that will make or mar our carefully budgeted outfits. That's why, when umbrella shopping, we should ferret out the fe button. For that little fe stands for much (besides Follmer, Clogg)—

Rashion Consciousness—a vigilant Fashion Bureau keys every color, design, every detail to the current mode.

Ilawless Covers-every silk cover used is of expertly woven "umbrella silk," made in Follmer, Clogg's own mills.

Laultless Craftsmanship - insured to you seven-fold by seven inspections.

You wouldn't wear sloppy shoes into a new season. Or an old hat, or tired, mousy gloves. Then why stick to an outdated umbrella-or worse, buy one that just doesn't belong? Sidestep all such errors by looking up the new Follmer, Cloggs. They're so ravishing you'll want (and can afford) one for each major costume.

Umbrellas for Dress, Tailored, Sportswear ... for Suitcase ... Motor ... Golf. Pagar sols . . . Canes. Distinctive, moderate priced styles for men, women, childres at leading stores everywhere. Should you fail to find them, write Follmer, Clogg & Co., Lancaster, Pa. Other offices: New York, Philadelphia, San Francisco.

FOLLMER CLOGG UMBRELLAS

Look for this Distinguished Service But fon; or "Follmer, Cloga" on the rib. ton; or "Follmer, Clogg" on the rib.

A VERY SHORT CUT TO FASHION



Bolero No. 5949—This is shown in two versions. The short-sleeved model is of lace, with rounded corners; the other, of crêpe. Designed for sizes 14 to 40

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 71)

a reliable specialist who makes a feature of such ministrations. She will bleach you, if you keep at it, but, even then, the time depends on the degree and depth of your tan.

Those squint lines around your eyes, however, are fairly amenable to treatment, and the sooner you start work on them, the better, for, left neglected, they will become permanently set. The remedy is to pat, each night, into the area around the eyes a good eye-wrinkle cream or, failing the special cream, use a good emollient.

If you are bent on doing a thorough job of this repair work and want to beautify your body in toto, there are before-the-bath preparations to serve just this purpose. One cream, which you rub over your entire body just before you bathe, is solvent, but not oily, dissolves unobtrusively in the bath, and leaves your skin miraculously soft. Such ministrations do wonders for rough and unsightly knees, elbows, and heels—none of which has been benefited by tumbling about on sandy beaches or rocky shores.

beaches or rocky shores. The pair of hard, brown fists you've brought back from a life in the Open andoubtedly need some drastic attention, too. There's nothing better for softening and bleaching the skin and moothing dry, cracking cuticle than aturating your hands with a good whricating emollient cream and getang into a pair of white cotton gloves when you go to bed. The old-fashioned dea of soaking your nails in warm ve-oil for five minutes now and then 'always unbeatable, and, if you never tem to find the five minutes required, It have it done while you're at Kir-dresser's having your hair set? One more unwitting victim of your Immer fun is your hair. It is a Fact Life that hair won't stand much ouse. It is hypersensitive and deeply ^{1ected} by climatic conditions, expote, and eternal swimming, and, long fore the summer ends, it is apt to come dry, brittle, bleached, and reaked. What it needs, immediately, 80mething to nourish it, and an exent preparation is a certain Recon-Toning Oil that you heat and ap-

ply to the hair before your shampoo. And now especially, when your hair is excessively dry from exposure, don't go in for too frequent shampoos. They won't be necessary, if you give your hair proper care each night. This proper care means that you sit in front of your dressing-table before you go to bed, rotate your scalp with a gentle circular motion for a few minutes, apply a tonic for dry hair, and then brush, brush, brush. Part the hair in strands and brush up from the scalp and out with a wide sweeping strokenever down, for that makes the oil flow down into the hair. It is this brushing that will keep the hair immaculately clean, remove the dust and oil, and make very frequent shampoos unnecessary. In order to help you manipulate a hair-brush correctly, a master mind has recently invented a brush with two sets of grooves on its back into which your fingers fit so perfectly that you can't possibly wield the brush incorrectly.

Suppose, however, that your hair, after the summer, seems excessively oily instead of excessively dry. Oddly enough, you should follow practically the same routine of hair care, omitting the hot oil treatments possibly, and using a tonic for excessive oil instead of one for dryness each night. If three weeks seems unbearably long between shampoos, dry shampoos may be interspersed. The end and aim of all hair care is increased circulation, and this régime assists the oil-glands to function properly. Carry it out religiously, and you will find your crowning glory has returned to normalcy in a few short months.

And, above all things, please don't mutter that all these getting-over-summer treatments take too much time. Isn't beauty worth it?

• Upon receipt of a stamped, self-addressed envelope, Vogue will be delighted to give you the names of the preparations and treatments mentioned in the article, which are adapted to your individual requirements, and the addresses where they may be obtained. Address Vogue's Beauty Editor.

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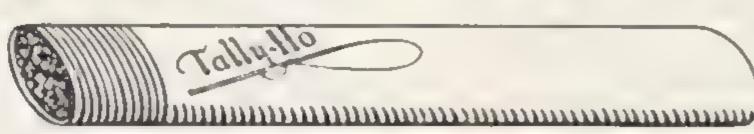


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(CONTINUED FROM PAGE 34)

garnet, wine, petunia, and deep blue. Cordurier has made a crinkled, uncrushable "velours paysan" for evening. Mainbocher uses blue velveteen in a beltless trench coat. Chanel has many corduroy suits. Louiseboulanger's velveteen jackets are terribly smart. Maggy Rouff uses black ciré satin brilliantly for evening; Schiaparelli uses satin-jersey throughout. Lanvin's glittering paillettes never looked so right, especially when they are used on the back pelerins of her evening dresses.

Another great feature was the corselet sashes and belts. Lelong binds a whole bodice with horizontal paillette bands like a coat of mail. Mainbocher binds the waist and ribs of a black crêpe evening dress with a cummerbund sash. Maggy Rouff has corselet belts for day, often made of twisted cords.

Woollens are new and all-important. Corduroy woollens and knitted-looking jerseys make the new coat-dresses what they are. For dresses under coats, you are given a choice of fine jersey or rough silk. Schiaparelli features woollens in subdued checks, in threequarter coats, waistcoats, and overblouses. Fox dyed to match a red suit at Augustabernard and dyed to match a blue suit at Mainbocher looks very right. Paquin is using quantities of fox. Sealskin still looks terribly smart, especially when combined with deep, dark blue at Schiaparelli's or with deep, dark brown at Mainbocher's.

Many houses—Goupy, Chantal, and Lelong, for instance, are making brown suits trimmed with snow-powdered astrakhan. Molyneux uses a beige-ribbed wool for her suits, and trims it with beaver. Schiaparelli's woollen sports suits are rich in unusual colour combinations: mustard and golden-brown, mustard and slate; wine-red and slate; wine-red and grey.

TRANSFORMATION TRICKS

All the couturiers are up to transformation tricks, which make a wardrobe great fun, this year. Most amusing of all is Schiaparelli's fancy waistcoat scarf. It's of quilted and ruffled satin and goes on over a plain satinjersey princesse dress. (You can see it on page 33.) She shows these fancy waistcoats of rough, bright woollens with simple woollen jersey dresses, too. Goupy shows woollen runabout dresses with short fur capes and with fur-bordered scarfs. Vionnet's long coats have skirts that come off, leaving fur or velvet jackets behind them. Lelong's charming evening ensembles often appear to be long cape-coats, but a jacket slips out from under, leaving a velvet dress and fur-bordered cape. Lelong also has a dress with a separate beaver vest, another version of the waistcoat idea. Fur collars, fur-bordered scarfs come off surprisingly, and interesting fur accessories are the life of the new coat-dresses. Chantal buttons a fur-bordered collar, bolero back, and belt, cut all in one over a plain coat. A fur collarette from Mirande and a caracal cape with slits for the arms, from Heim, help to make the coat-dress right and comfortable for chilly autumn days, and introduce a nice easy-going element of change and change-about in the wardrobe.

To sum up: a fashion without any radical shocks, but a fashion rich in amusing surprises.

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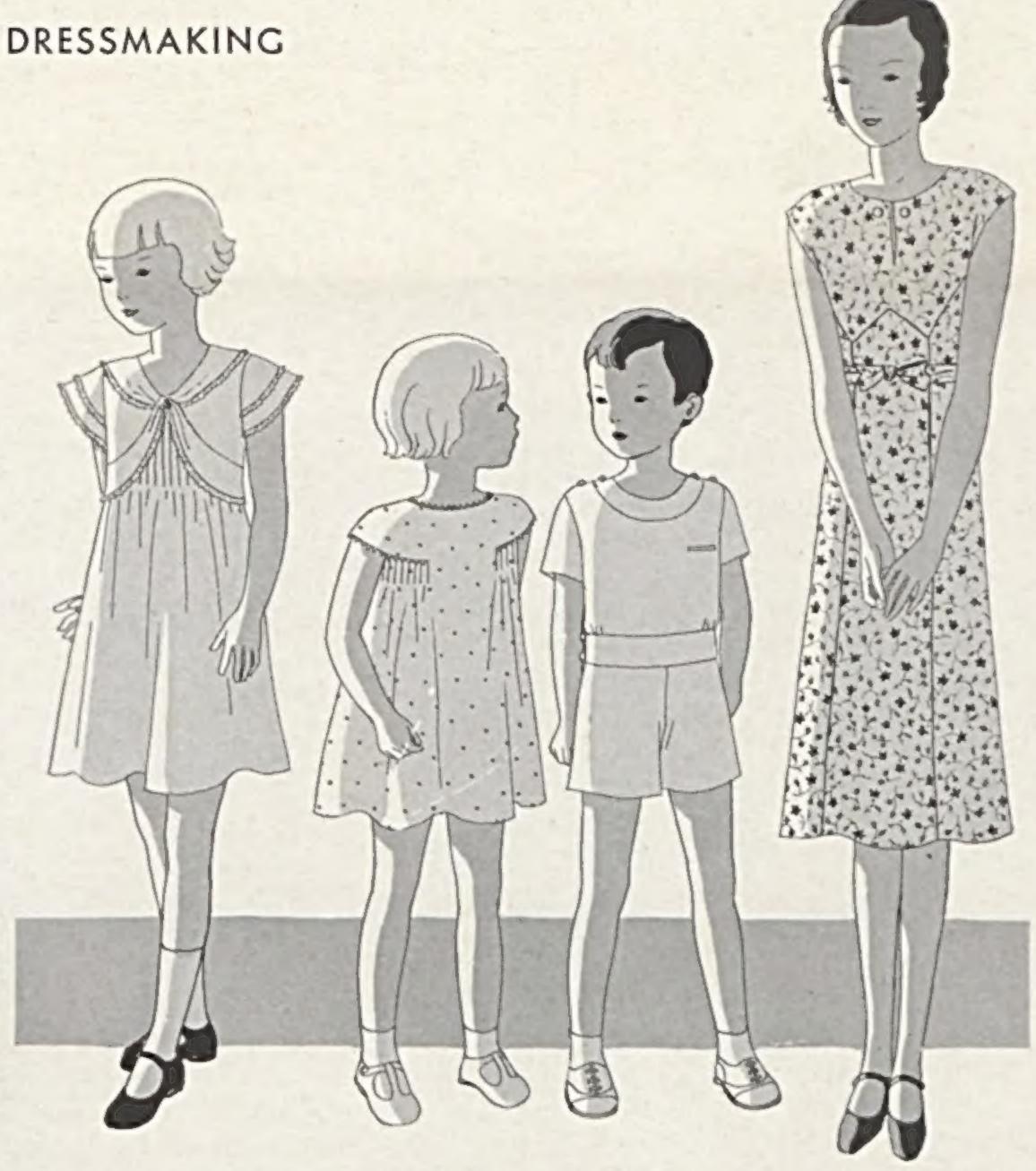
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3227	4					.25	6117	8	*				.25	
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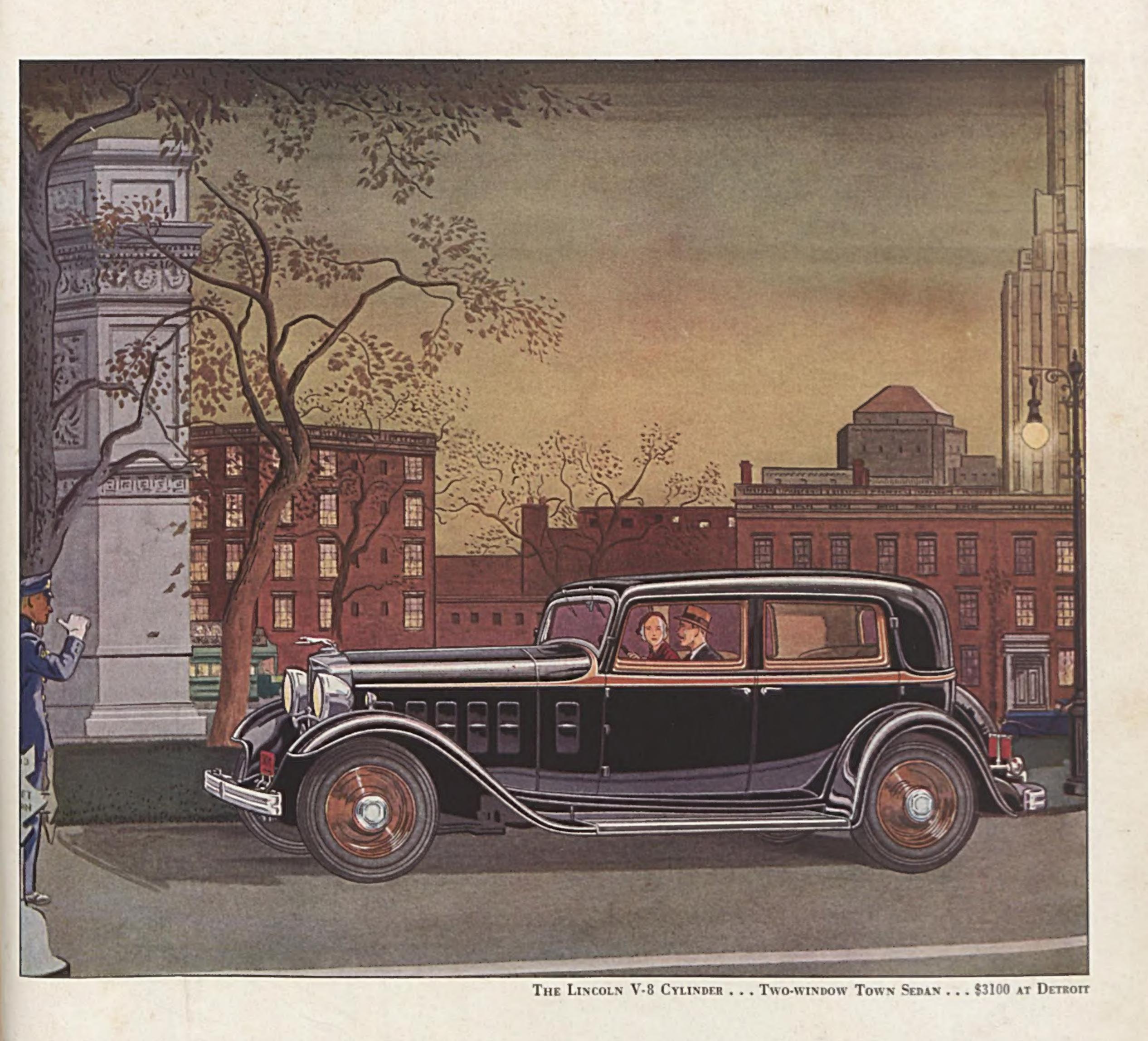
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